

THE

CONNOISSEVR



A MAGAZINE FOR COLLECTORS



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May, 1909.—No. xciii.

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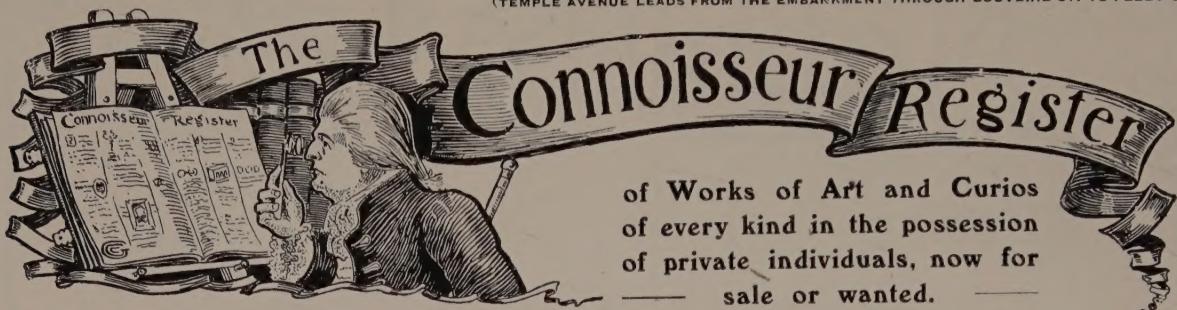
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Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing **Readers** of The Connoisseur Magazine into direct communication with **private individuals** desirous of **buying** or **selling** works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of **these columns** will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

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and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager**, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the **right hand top corner**, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register**, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

Wanted.—Very small carved Ivories, under glass, in rings, brooches, box tops, or black frames. [No. R3,456]

Antiquities, Curiosities, Lace.—Descriptive list. [No. R3,457]

Wanted.—Snuff-Boxes, antique shoe-shaped only. [No. R3,458]

Baxter Prints.—Good copies for sale; also a few Le Blonds. [No. R3,459]

From the Old Priory, Lewisham.—45 ft. of Crystal and Diamond Dust, two green Crystals, one rose-pink Crystal; Gothic-top Door, Mosaic glass inlaid. [No. R3,460]

Empire Lace Veil, old, good condition. Particulars. [No. R3,461]

To Collectors.—Border of Mechlin Lace (period Louis XV.), Lappet of Alençon, for sale. What offers? [No. R3,462]

Sir Walter Scott.—Favourite Walking Stick, ribbon attached, as used. Name plate. Owner's family had it direct from Scott. Cash offers? [No. R3,463]

Porcelain Snuff-Boxes, Etruscan, Needle Cases, etc., bought by private collector. Apply [No. R3,464]

For Sale.—Four old Italian Steel Engravings, subjects Raphael Frescoes and pictures in the Vatican, by Joan Volpato. [No. R3,465]

Baxter Prints.—Love's Letter Box and Day before Marriage, original frames. Six guineas the pair. [No. R3,466]

Wanted.—Old Pharmacy Jars; Delft Pottery. [No. R3,467]

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Continued on Page XXXIV.

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May, 1909.—No. xciii.

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The Connoisseur

THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, E.C.

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For previous announcements see January to April issues of this Magazine.
Specialists in Old English Furniture and Staffordshire Ware.

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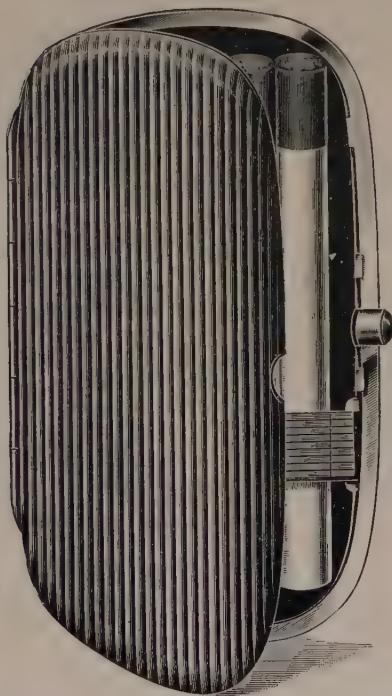
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THERE are many who regret that there are no opportunities for collectors to obtain the necessary instruction in matters of Art and Old World Work. The information contained in books seldom clearly conveys to the beginner the knowledge which is required, and Museums, as a rule, teach little to those who know little.

It is proposed to hold a series of Lectures on subjects of artistic interest, at THE CARLTON GALLERIES, Pall Mall Place, from May 4th. Each course will be composed of six lessons of an hour each, from 3.30 to 4.30, and a charge of £1 10s. will be made for the series of six, or 6/6 for a single Lecture. The Lecturers will be—

Mr. PERCY MACQUOID, Mr. E. F. STRANGE,
Mrs. WYLLIE, Miss HODGKINS,
and Mr. EGAN MEW,

all of whom are well known as authorities upon the subjects on which they will lecture. Lantern slides and objects, when possible, will be used to illustrate the Lectures.

The next course has been arranged for the following dates:—

4th May—SILVER.
6th May—LACE.
11th May—PRINTS and ENGRAVINGS.
13th May—OLD FURNITURE.
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The Connoisseur

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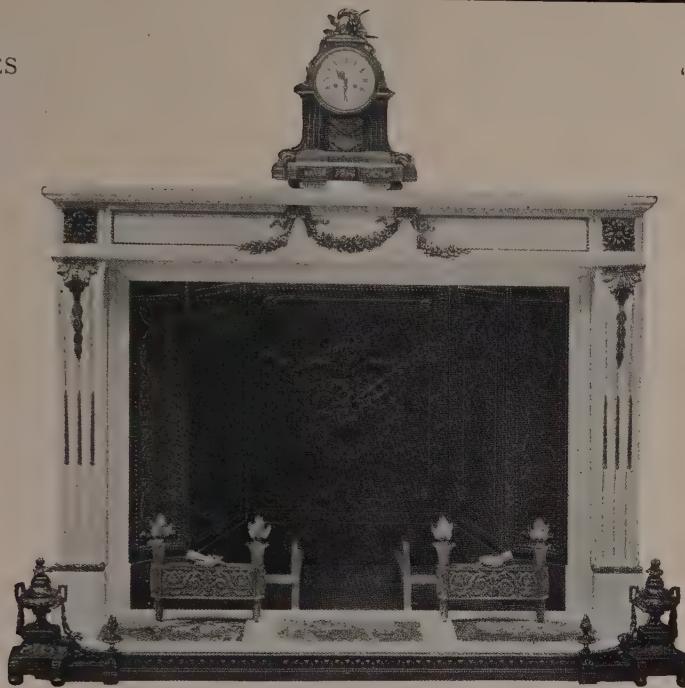
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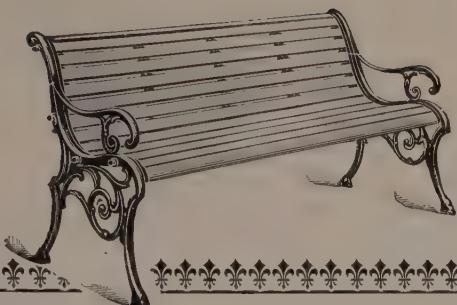
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Continued from Page VI.

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XXXVI.

GRAND PRIX
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See preceding page for Enquiry Coupon.

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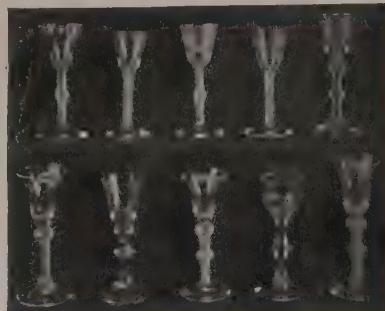
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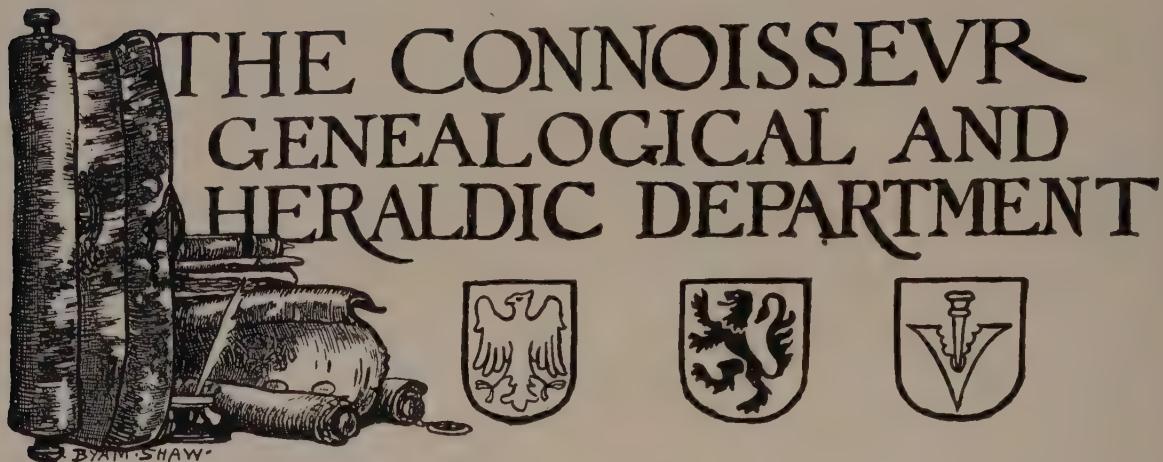
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SPECIAL NOTICE

READERS of **The Connoisseur Magazine** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

1,583 (Beverley).—The Order of Merit was founded by King Edward VII. on June 26th, 1902. It may be conferred on persons eminent in any walk of life, and its bestowal is very exclusive and restricted. Among well-known recipients are Earl Roberts, Viscount Kitchener, Viscount Morley, Sir Lawrence Alma-Tadema, R.A., George Meredith, the Earl of Cromer, and Miss Florence Nightingale. The order carries no special title or precedence, but members place the letters O.M. after their name.

1,584 (Ringwood).—The late Baroness Burdett-Coutts died without issue, and the Barony created in her favour in 1871 became extinct.

1,587 (Naples).—When Malta passed under British protection, the Royal Commissioners, representing King George III., promised that the laws, rights and privileges of the Maltese should be maintained. The old nobility, therefore, still exists in the island. The reports of Commissions appointed to decide

Heraldic Department

the claims recognised by the Imperial Government were presented to both Houses of Parliament by command of Queen Victoria in May, 1878, and August, 1883. The nobles take precedence among themselves according to the date of creation of nobility, and irrespective of title. Some take their titles from feudal estates, which devolve by perpetual entail.

1,589 (Camberwell).—The Lord Chancellor receives a salary of £10,000 per annum, or twice that of the Prime Minister, who, as First Lord of the Treasury, draws £5,000. The present holder of the office is the Rt. Hon. Baron Loreburn, P.C., G.C.M.G., of Dumfries, whose title in the peerage of Great Britain was created in 1906. In earlier times the office was one of supreme importance, and the Lord Chancellor was regarded as the keeper of the King's conscience. At the present time, Lord Loreburn's principal duties are to act as Speaker of the House of Lords, although without arbitrary authority, and to preside over the deliberations of the highest Law tribunal in the kingdom.



A PAIR OF FINE VERDI DI PRATO oviform VASES, on circular and sexagonal shaped plinths. The vases carved with belts of grapes, vine leaves, and doves; the necks with vine leaf border and festoons of flowers; acanthus leaf bases; scroll handles; the pedestals of fluted design enriched with belts of grapes and vine leaves. 8 ft. 6 in. high

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THE MARKS OF POTTERY AND PORCELAIN.
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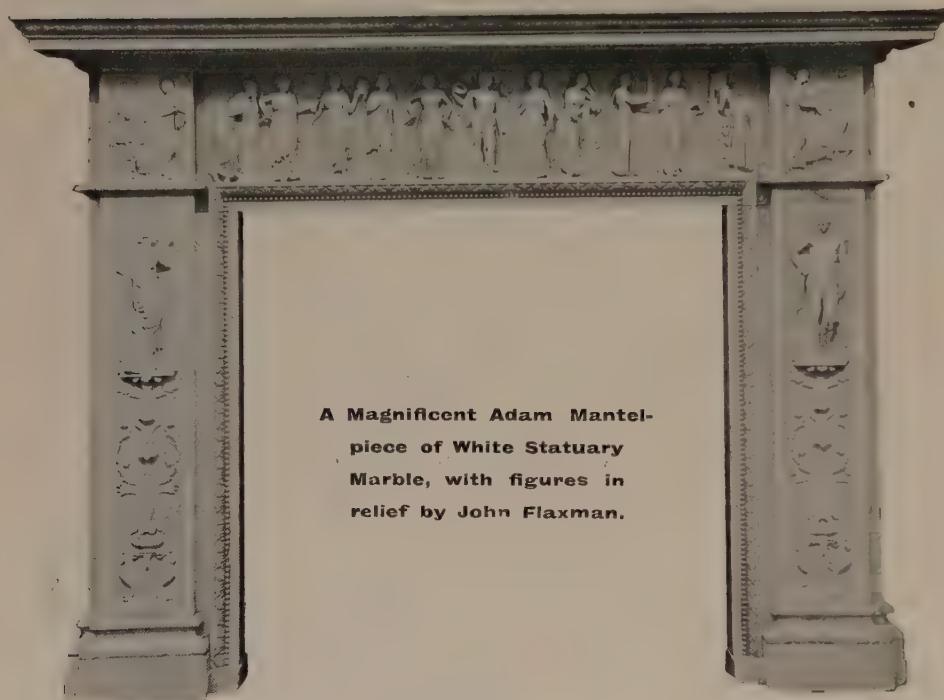
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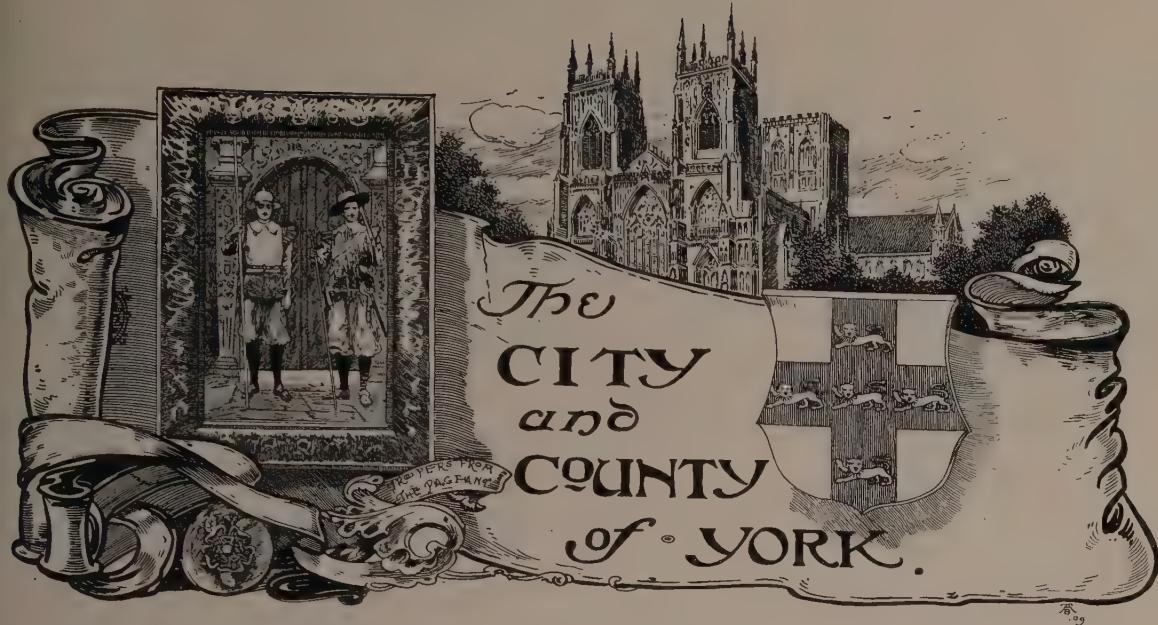
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RARE MUSEUM OBJECTS.



A PEASANT AT A WINDOW
BY ADRIAEN VAN OSTADE

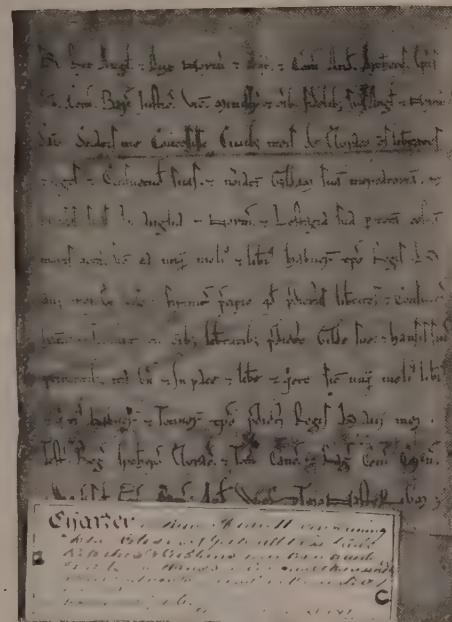
FROM THE KANN COLLECTION
In the possession of Messrs. Duveen Brothers



Part I. Written and Illustrated by Leonard Willoughby

"Let us satisfy our eyes
With the memorials and things
of fame
That do renown the City."

WHETHER Shakespeare contemplated suggesting such a thing as a pageant when he alluded to "satisfying our eyes," I cannot, of course, venture to say. At any rate he then gave a shrewd hint in this direction, which some three hundred years later has been acted upon, and with marked success, in various cities and towns. This wave of pageantry, which for the last few years has been creeping steadily over the country, delighting tens and tens of thousands of people, has been of great service generally to the community, especially from an educational point of view. Those who have seen these wonderful representations of history, these living moving pictures, so skilfully thought and worked out by such masters in the art as Mr. Louis Parker, of Sherborne, Warwick, Bury St. Edmunds and Dover fame, or Mr. Frank Lascelles, of Oxford and Quebec pageant renown, can never forget all that they then saw, marked, and—I fully believe—learned.



HENRY II.'S CHARTER

Of all cities which should be able to give a realistic and stirring display, one which ought to eclipse all those yet attempted, surely York *must* take the lead. With a history going back to eight centuries before Christ, there can be no difficulty in finding scope for Mr. Parker's great powers. The forecast of the various episodes, which has been cleverly designed by Mr. Councillor Inglis, is in the form of an ancient legal document, and purposed to be a Proclamation on parchment, on which is a representation of the city's common seal. It informs us, in some opening remarks, that a city whose foundation is ascribed to the eighth or ninth century before the Christian era can have few historic rivals. The city, now known as York, is, according to tradition, contemporary with the "Holy City," Jerusalem, and has priority over the "Eternal City," Rome. As for London, the writer declares that York was centuries old before the former place was dreamed of.

York is fortunate in possessing the most charming sylvan grounds of St. Mary's Abbey, in the very heart of the city. This

stately abbey, of which unfortunately only a few ruins remain, was at one time a Benedictine Monastery, founded in 1089. In such appropriate surroundings, the pageant should be inexpressibly beautiful and impressive. The episodes have been thought to portray the gradual evolution of the city from the earliest times, when Caer Ebranc was founded, whilst King David was composing his Psalms in Palestine, down through the stormy times of Roman Eburācum (Altera Roma), through the Saxon period—when the

them in the reign of Henry I. John in 1200 confirmed all preceding charters, and Henry III. and successive sovereigns, down to Richard II., granted charters, the latter constituting, by charter May 18th, 1396, the city a county of itself. Charters were granted by Henry IV. and Henry VI., and by other sovereigns down to Charles I., who enlarged the county of the city. For a long time the charters and deeds were kept in a building known as St. William's Chapel, on Ouse Bridge, a prison which was used for



EMPEROR SIGISMUND'S SWORD, GIVEN IN 1439

city's name was changed to Eoferwic—through the sanguinary struggles of Danish Iorwick until the city assumed her present name.

The Pageant will not fail to cause the inhabitants of York to take additional interest in and care for those ancient links and relics of the city's great past which still exist and are safely stored away within their midst. Some of the most interesting of these are the treasures belonging to the Minster, the Corporation insignia, and the charters, seals, and documents. It has been shown that York is an exceedingly ancient city; so much so, in fact, that it claims to be a corporation by prescription. The earliest extant charter was granted by Henry II., and confirms to the citizens all the laws, liberties, and customs, their gild merchant, etc., as were held by



SWORD GIVEN BY SIR MARTIN BOWES IN 1545

municipal purposes as well. About a century and a half ago they were removed to the Guildhall, and there kept in a closet under the steps leading to the old Council Chamber.

In 1892 a disastrous flood occurred, which inundated the basement of the building. This flood damaged in a terrible way these invaluable records, many of which were already in a state of decay. The Corporation, however, were fortunate in being able to save and restore them all. The work was entrusted to Mr. William Giles, the deputy town clerk, who with infinite labour and pains carried out the difficult, delicate task in the most skilful manner.

Amongst the most interesting documents are charters relating to the manner of electing mayors, sheriffs and officers, and the common council; the transaction of

The City and County of York



CORPORATE COMMON SEAL



MAYORALTY SEAL

business of the Corporation; the freedom of the citizens from arrest or prosecution by outside persons; the markets and fairs of the city; the "pardons" to the citizens; the restitution of liberties which they had forfeited for some act of displeasure to some particular monarch; and others which relate to formerly existing guilds such as Corpus Christi, St. Christopher and St. George. Altogether the House Books, Chamberlain's Books, Freemen Rolls, Quarter Sessions and other books number upwards of four hundred volumes, and many hundreds of documents.

Amongst the papers is the original letter from Sir Martin Bowes, dated 1549, presenting the sword to the city, which is carried before the lord mayor, except on state occasions, when the older and larger sword is used. In antiquity York claims precedence of London in its title of mayor, for Nigel, a mayor of York in

and their first mayor was made in the tenth year of King John. The chief magistrate of York was, it is believed, called mayor from the earliest days of the Norman Conquest, and previous to this, called

portgreve or portreve. The higher distinction of lord mayor was given by Richard II. when he came to the city in 1388 or 1389. In conferring the title of *lord*, Richard II. conferred this honour on the mayor to be held by him during his term of office only,

when he is addressed as "my lord mayor," but by courtesy his wife, if he has one, retains the title of "lady" for life, a circumstance which gave rise to the old couplet:—

"He is lord for a year and a day,
But she is a lady for ever and aye."

The arms of York were granted by William the Conqueror, who introduced the five lions on the St. George's



OLD YORK SEALS



SEAL OF STATUTE MERCHANT

King Stephen's reign, was commanded to deliver up a place in the city to receive the poor and lame. Stephen died in 1153. Richard I. gave bailiffs to the city of London some years after this,

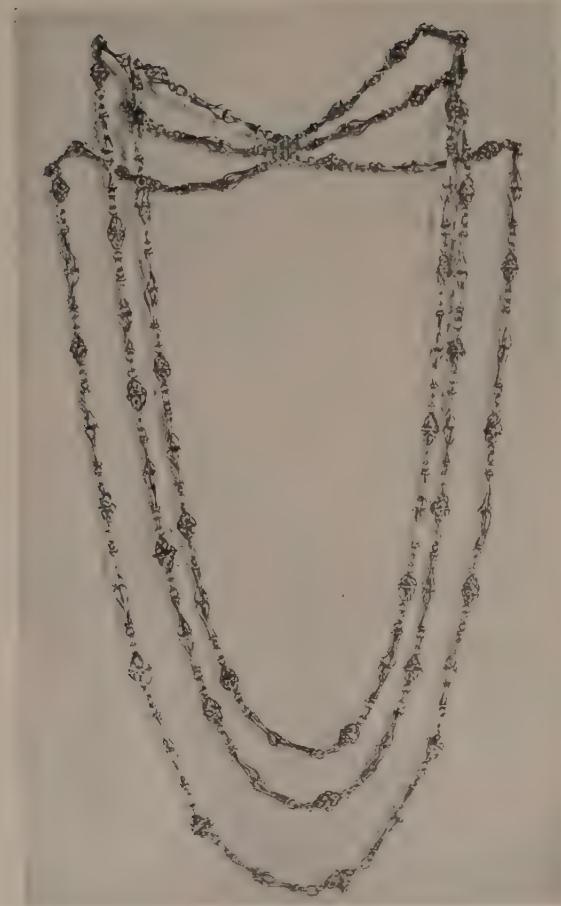
Cross in the shield, in memory of the five heroic magistrates who defended the city against him, till forced to surrender by famine. Originally the city had no fewer than four swords of state: the sword of the Emperor Sigismund, father-in-law



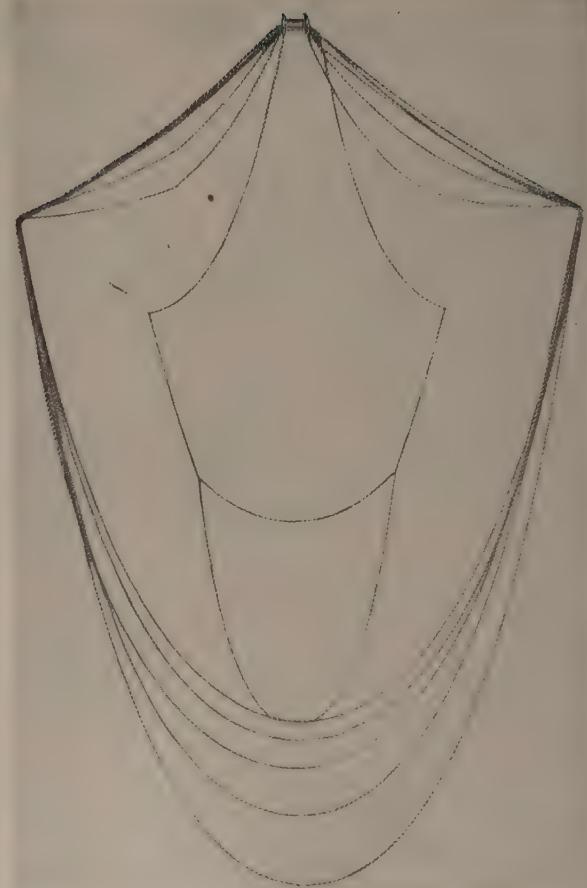
RICHARD II.'S SEAL, 1382



EDWARD III.'S SEAL, 1376

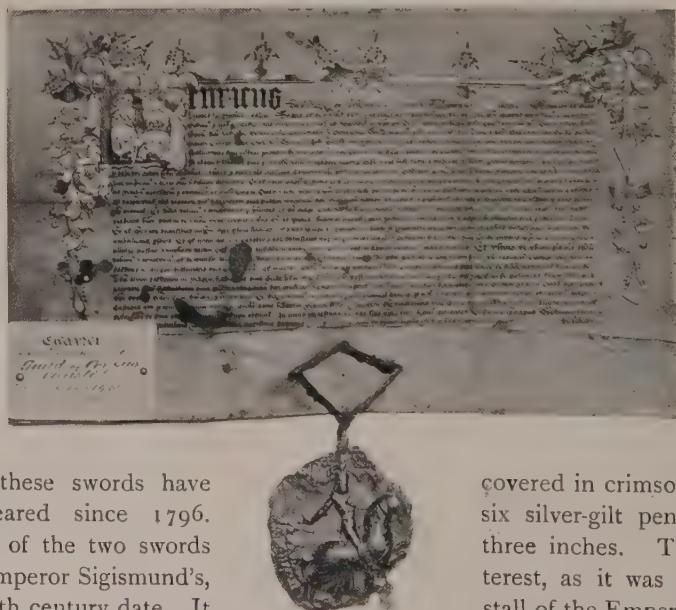


LORD MAYOR'S CHAIN OF OFFICE



LADY MAYORESS'S GOLD CHAIN OF OFFICE

to Richard II.; the sword given by Richard II. from his own side at the time the title of lord was given to the mayor; the sword given by Sir Martin Bowes, lord mayor of London; and the sword used by the lord mayor every time he went abroad, or stirred from home. The second and fourth of these swords have unaccountably disappeared since 1796. The oldest and larger of the two swords now preserved is the Emperor Sigismund's, which is of early fifteenth century date. It measures fifty-two inches in length, and has a double-edged blade. The upper part of



HENRY VI.'S CHARTER

the blade is blued, and damascened with the arms of England and France quarterly. Inscribed on it is:—

SIGISMUNDI . . IMPERAT . DAT . M .
C . EB . 1439
and
ORNAT . HENRI .
MAY . MAIOR .
1586.

The scabbard is covered in crimson velvet, decorated with six silver-gilt pendragons, each measuring three inches. This sword is of great interest, as it was once hung up over the stall of the Emperor in St. George's Chapel, Windsor, on his election as a Knight of the Garter in 1416. In 1437, it was offered up



English Costume Part X. By Dion Clayton Calthrop

Edward the Second Reigned Twenty Years: 1307-1327. Born 1284.
Married, 1308, Isabella of France

THE MEN AND WOMEN.

WHETHER the changes in costume that took place in this reign were due to enterprising tailors, or to an exceptionally hot summer, or to the fancy of the King, or to the sprightliness of Piers Gaveston, it is not possible to say. Each theory is arguable, and no doubt, in some measure, each theory is right, for, although men followed the new mode, ladies adhered to their earlier fashions.

Take the enterprising tailor—call him an artist—the old loose robe was easy of cut; it afforded no outlet for his craft; the old robe, although it cut into a lot of material, was easily made at home; the old coat, a baggy affair that fitted nowhere. Now, is it not possible that some tailor-artist, working upon the vanity of a lordling who was proud of his figure, showed how he could present this figure to its best advantage in a body-tight garment which should reach only to his hips?

Take the hot summer: you may or may not know that a hot summer some years ago suddenly transformed the city of London from a place of top-hats and black coats into a place of flannel jackets and hats of straw, so that it is now possible for a man to arrive at his City office clad according to the thermometer, without incurring the severe displeasure of the Fathers of the City.

It seems that somewhere midway between 1307 and 1327, men suddenly doffed their long robes loosely tied at the waist, and appeared in what looked uncommonly like vests, and went by the name of cotehardies.

It must have been surprising to men who remembered England clothed in long and decorous robes to see in their stead these gay debonair tight vests of pied cloth or parti-coloured silk.

Piers Gaveston, the gay, the graceless, but graceful favourite, clever at the tournament, warlike, and vain, may have instituted this complete revolution in clothes with the aid of the weak King.

Sufficient, perhaps, to say that, although *long robes* continued to be worn, *cotehardies* were all the fashion.

There was a general tendency to exaggeration, the *hood* was attacked by the dandies, and, instead of its modest peak, they caused to be added a long pipe of the material, which they called a *liripipe*.

Every queer thought and invention for tying up this *liripipe* was used. They wound it about their heads, and tucked the end into the coil; they put it about their necks, and left the end dangling; they rolled it on to the top of their heads.

The countryman, not behind-hand in quaint ideas, copied the



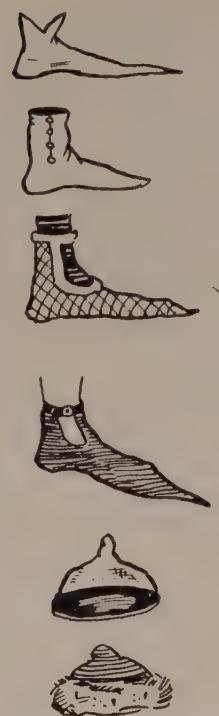
form of a bishop's hood, and appeared with his cloth hood divided into two peaks, one on either side of his head.

This new *cotehardie* was cut in several ways. Strictly speaking, it was a cloth or silk vest, tight to the body, and close over the hips, the length was determined by the fancy of the wearer; but it also had influence on the long robe still worn, which, although full below the waist to the feet, more closely fitted the body and shoulders.

The fashionable *sleeves* were tight to the elbow, and from there hanging and narrow, showing a sleeve belonging to an undergarment.

The *cloak* also varied in shape, the heavy travelling cloak with the hood attached was of the old pattern—long, shapeless, with or without hanging sleeves, loose at the neck, or tightly buttoned.

Then there was a hooded cloak with short sleeves, or with the sleeves cut right away—a sort of hooded surcoat. Then there were two distinct forms of *cape*, one a plain circular cape not very deep, which had



a plain round, narrow collar of fur or cloth, and two or three buttons at the neck; and there was the round cape without a collar, but with turned back lapels of fur. This form of cape is often to be seen.

The *boots* and *shoes* were longer at the toes, and were sometimes buttoned at the sides.

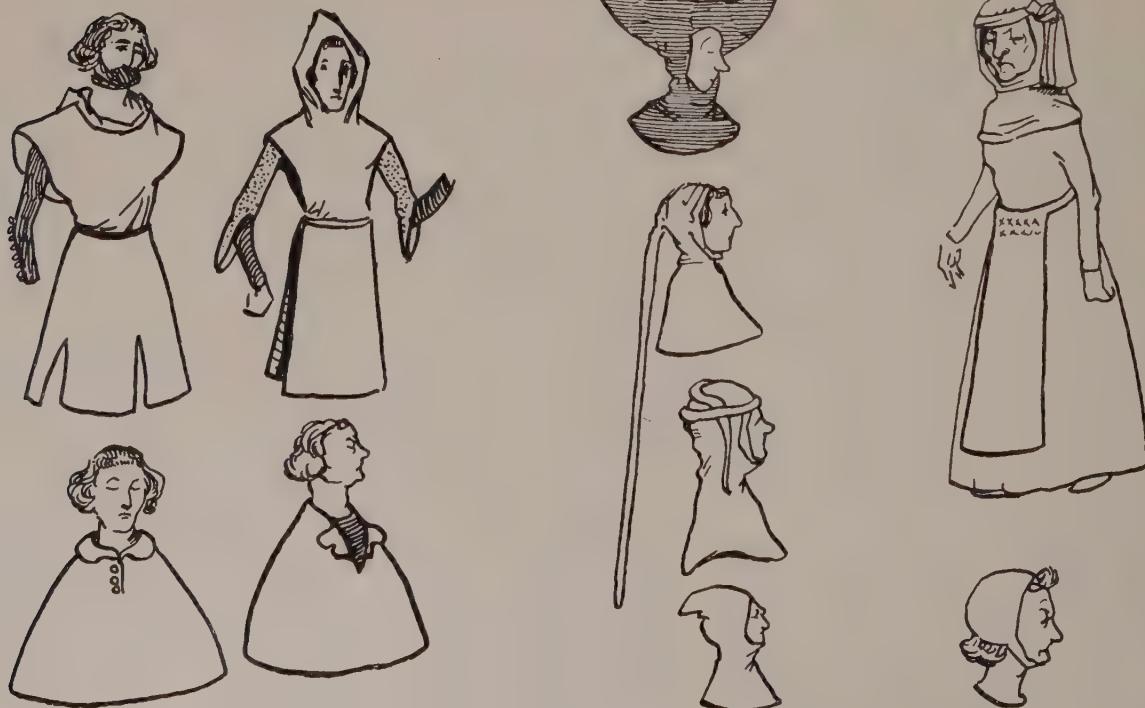
The same form of *hats* remains, but these were now treated with fur brims.

Round the waist there was a *belt*, generally of plain black leather, from it depended a triangular pouch, through which a dagger was sometimes stuck.

The time of parti-coloured clothes was just beginning, and the *cotehardie* was often made from two coloured materials, dividing the body in two parts by the colour difference. It was the commencement of the age which ran its course

during the next reign, when men were striped diagonally, vertically, and in angular bars; when one leg was blue and the other red.

You will see that all work was improving in this



English Costume

reign, when you hear that the King paid the wife of John de Bureford 100 marks for an embroidered cape, and that a great green hanging was procured for King's Hall, London, for solemn feasts—a hanging of wool worked with figures of kings and beasts.

The ladies made little practical change in their dress, except to wear an excess of clothes against the lack of draperies indulged in by the men.

It is possible to see three garments, or portions of them, in many dresses.

First, there was a *stuff gown* with tight sleeves buttoned to the elbow from the wrist. This sometimes showed one or two buttons under the gorget in front, and was fitted, but not tightly, to the figure. It fell in pleated folds to the feet, and had a long train. This was worn alone, we may suppose, in summer.

Second, there was a *gown* to go over this other; this had short, wide sleeves, and was full in the skirts. One or other of these gowns had a train; but if the upper gown had a train, the under one had not, and *vice versa*.

Third, there was a *surcoat* like to a man's, not over long or full, with the sleeve-holes cut out wide; this went over both or either of the other gowns.

Upon the head they wore the *wimple*, the *fillet*, and, about the throat, the *gorget*.

The arrangement of the wimple and fillet were new, for the hair was now plaited in two tails, and these brought down straight on either side of the face. The fillet was bound over the wimple in order to show the plait, and the gorget met the wimple behind the plait instead of over it.

The older fashion of hairdressing remained, and the gorget was pinned to the wads of hair over the ears without the covering of the wimple.

Sometimes the fillet was very wide and placed low on the head, over a wimple tied like a gorget. In this the two side plaits showed only in front, and appeared covered at side face, while the wimple and broad fillet hid all the top hair of the head.

Very rarely a tall steeple head-dress was worn over the wimple with a hanging veil; but this is not common, and indeed it is not a mark of time, but belongs more properly to a later date. However, I have seen such a head-dress drawn at or about this time, so must include it.

The semi-circular *mantle* was still in use, held over the breast by means of a silk cord.

It may seem that I describe these garments in too simple a-way, and the rigid antiquarian would have me comment on *courteps*, on *gamboised* garments, on *cloth of Gaunt*, or *cloth of Dunster*. I may tell you that a *gambeson* was the quilted tunic worn under armour, and, for the sake of those whose tastes run into the arid fields of such research, that you may call it *wambasium*, *gobison*, *wambeys*, *gambiex*, *gaubeson*, or half-a-dozen other names; but, to my mind, you will get no further with such knowledge.

Falding is an Irish frieze; *cyclas* is a gown; *courtepy* is a short gown; *kirtle*—again if we know too much we cannot be accurate—*kirtle* may be a loose gown, or an apron, or a jacket, or a riding cloak.

The *tabard* is an embroidered surcoat; that is, a surcoat on which is displayed the heraldic device of the owner.



The Connoisseur

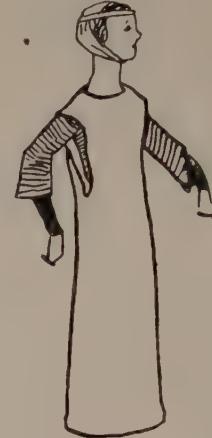
Let us close this reign with its mournful end: when Piers Gaveston feels the teeth of the Black

against her husband, and the King is a prisoner at Kenilworth.

Here at Kenilworth the King hears himself deposed: "Edward, once King of England, is hereafter accounted as a private person without any manner



Dog of Warwick, and is beheaded on Blacklow Hill; when Hugh le Despenser is hanged on a gibbet; the Queen lands at Orwell conspiring



of royal dignity." Here Edward, in a plain black gown, sees the steward of his household, Sir Thomas Blount, break his staff of office, done only when a king is dead, and discharge all persons engaged in the royal service.

Parliament decided to take this strong measure in January. In the following September Edward was murdered in cold blood at Berkeley Castle.





The Pease Collection By Fred. Lee Carter

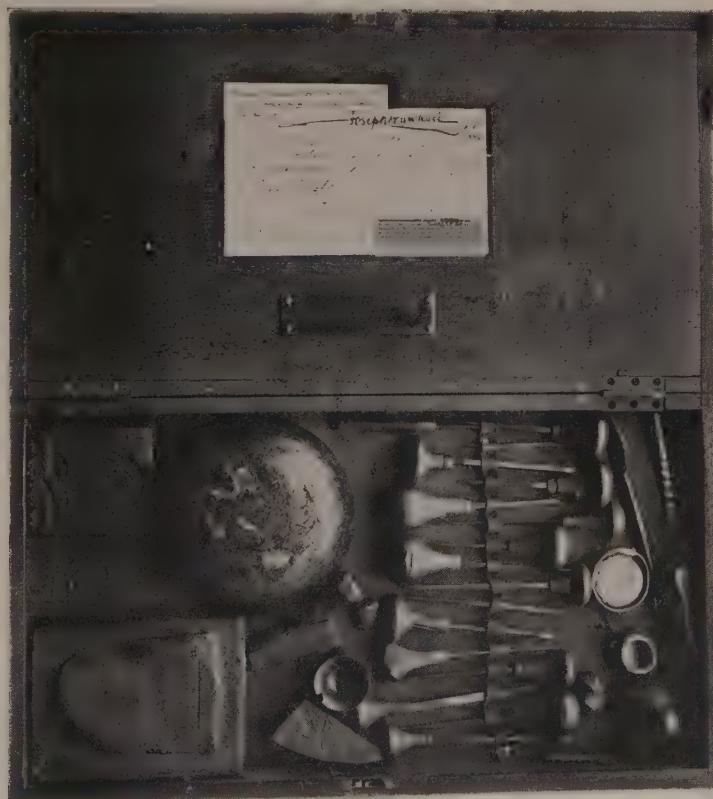
WHEN the pursuit of a hobby by an individual eventuates in the public deriving the ultimate benefit it may be said to have achieved its most desirable consummation, and more especially is this so when, as in this case, the collection is to be exhibited in the prophet's own country. By the posthumous gift of the late Mr. J. W. Pease, D.C.L., the citizens of Newcastle-upon-Tyne are now the possessors of an extremely valuable, thoroughly representative, and large collection of Thomas Bewick's works and personal relics, which is in many respects unique, and when devising it to the public use for ever the generous donor added a final note of wisdom by stipulating that it should find a permanent home in the Central Public Library. This has been proved by the entirely satisfactory manner in which the collection has been arranged and catalogued by the City Librarian (Mr. Basil Anderston, B.A. Lond.), with the assistance of Mr. W. H. Gibson. It is peculiarly suitable that this should remain in Newcastle, as it was there that Bewick served his

Thomas Bewick and his Work

apprenticeship under Ralph Beilby, and it was there, in a quaint backwater, that he had his workshop during all his long career.

The Bewick Room does not hold an *omnium gatherum* of the great wood engraver's work, but a collection which was gathered together with rare taste and discretion during a period which extended over forty years of a banker's busy life: during that time the vigilance and wealth of Mr. Pease enabled him to secure everything of the best which came into the market.

Thomas Bewick was an artist whose environment influenced him greatly in choice of subject; the scenes of his childhood, and the famous lantern tower of the Church of St. Nicholas, under whose shadow he worked so long and whose clock told him the time—for he never owned a watch—all appear and reappear in the composition of many a tail-piece or vignette, into which they were worked with cunning and harmony. He was an artist naturalist *par excellence*, a keen observer of nature who could use pencil or graver with equal



"BEWICK'S TOOL BOX," WITH MISS ISABELLA BEWICK'S CERTIFICATE OF AUTHENTICITY (NO. 327 IN COLLECTION)

skill and fidelity, and a pungent pictorial satirist when he chose. He is known as the restorer of wood engraving and the inventor of the "white line," and although he taught his craft to a number of very clever pupils—who, by the way, must have assisted

which Bewick had no peer will visit it. It is well adapted for the purpose, for it is lofty and well lighted, and has a gallery which permits the wall area being utilized to full advantage.

On the ground floor are a number of cases in which

are shown a fine selection of blocks by Bewick and his pupils, including complete sets for Goldsmith's *Traveller* and *The Deserted Village*, and Parnell's *Hermit*: these were purchased at the Hugo sale by Robinson, and came into Mr. Pease's hands later; and there is also the entire set for Somerville's *Chase*, by John Bewick. Among the blocks for book-plates that which Mr. Pease himself used deserves attention, as it was originally used as an admission ticket to a ball; with the matter relating to a dance removed and a coat of arms inserted it became the book-plate of William Garret, a local bookseller; Mr. Pease followed by substituting his arms for those of Garret, and although the block has served these three purposes—and no doubt has been indefinitely used—it is still fresh, clean, and sharp, which well proves Bewick's claims for the permanence of wood blocks. Among the copper-plates are two which he engraved for a local bank's one pound note, and of which he wrote to



THOMAS BEWICK THE VALE OF THE TYNE, WITH NEWCASTLE IN THE DISTANCE
THE FIGURE PORTAIT IS AN ENLARGED COPY OF BEWICK ENGRAVED BY F. BACON
FROM JAMES RAMSAY'S "LOST CHILD" (NO. 321 IN COLLECTION)

him very materially in producing the extremely large number of illustrations with which he is credited—the art of wood engraving died with him.

The high-pitched, open-timbered roof of the "Bewick" Room, and the cool, sunless light from above, are more suggestive of a sanctuary and reverence than of a museum, and doubtless it will be in that spirit that those who admire the art in

his friend Vernon, "While I was doing it, a scheme came into my head to prevent forgery . . . by a manner of engraving entirely new, and which . . . cannot be in any way exactly imitated." Another case contains the facsimiles; two electro-plates, one stereotype, and a facsimile wood block of the Chillingham Bull done by an American method; the *Cadger's Trot* facsimile on copper is from Bewick's

The Pease Collection

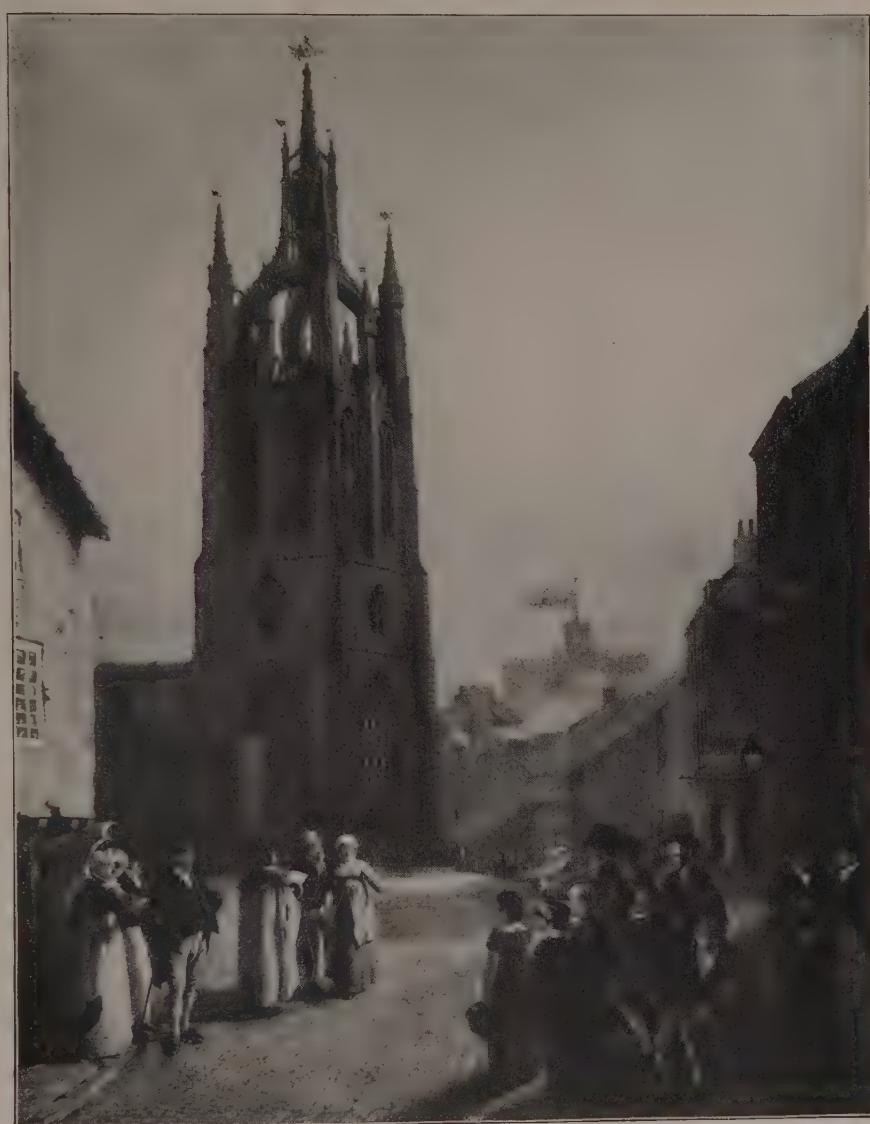
only lithograph, of which there are two impressions (out of the original score) taken from the stone itself. There are many copper-plates for crests, coats of arms, book-plates, besides a number of wood blocks used to illustrate books, bar bills, etc., etc., which will serve to remind us that he executed all classes of engraving, on wood or copper, steel or silver.

At the dispersal of the Hugo Collection Dr. Joly bought fifteen volumes containing "a vast assemblage of rare proof states of Bewick's birds, quadrupeds, fishes, fables and miscellaneous engravings" for £155 (Mr. Pease secured them later), and as these were laid loose in the books, the best of the India paper proofs have been framed that they might be exhibited without risk of damage. These two volumes (fcp. folio, half russia) contain the proofs of the Land and Water Birds and of the tail-pieces, mounted on tinted paper. They were in Brockett's library, and are described in his sale catalogue as unique. Mr. Pease considered these impressions to be the finest in existence. Each volume contains a label inserted by Bernard Quaritch detailing their purchase by him from the Hamilton Palace library in 1882.

Considerable interest centres round the graceful mahogany work table and box of tools, which are exactly as Bewick left them on the day of his death—November the 8th, 1828. The tool chest contains twenty gravers, a burnisher, his eye-glass, several blocks, etc.; it was presented to Mr. Joseph Crawhall by Miss Isabella Bewick—the last surviving daughter of the engraver—in 1882. Various brass plates tell the history of the box, and its authenticity is fully established by Miss Bewick's signed certificate,

which is pasted on the lid. These, and the "Corn-crake" which Bewick tamed, and had running about his room, give the collection a personal interest that others lack.

Ascending the stairs we enter the Upper Gallery,



"THE LOST CHILD" PORTRAIT GROUPS OF NEWCASTLE CHARACTERS, INCLUDING
THOS. BEWICK, LISTENING TO THE TOWN BELLMAN "CRYING" THE LOSS OF A CHILD
AFTER AN OIL PAINTING BY JAMES RAMSAY (NO. 323 IN COLLECTION)

where the first object to catch our eye is the bust of Bewick, by E. H. Bailey: from a high black pedestal the *genius loci* presides over and dominates the collection. Much of interest could be said regarding the preparation of this bust. We are told that the sculptor's desire was to cover the shoulders with a classic toga, but "against this, however, Bewick at once rebelled." He was resolved that if he must appear on earth after his death, he would do so

"in his habit, as he lived"; so it happens that his "beauty spots," as he called the marks left by smallpox, were reproduced as well as the old-fashioned neck-cloth and ruffled shirt. Even the prominence of the under lip is quite true to life, as Bewick kept his "quid o'baccy" there.

Jane Bewick considered this

bust a better likeness of her father than any of the engraved portraits, but the usual preference is for that in James Ramsay's oil painting of *The Lost Child*, which seizes attention as we enter the gallery, and gives touch with the times and town that Bewick lived and worked in. It is a view of St. Nicholas's Church, as seen from the old Groat Market; the engraver is seen leaning on his stick, listening to the scarlet-cloaked bellman proclaiming the loss of a child. All the figures are portrait sketches of notable contemporaries, including the artist and his wife; and, apart from the artistic merits of the picture, it is a distinct acquisition to the collection by the human interest it stimulates.

Around this large canvas are arranged five vellum proofs of the famous Chillingham Bull. Only ten impressions were taken on vellum before the block was cracked "by the envious sun," and, therefore, the possession of one is the ultimate desire of the collector. The chase of the Chillingham Bull was the spare-time sport of this gentle member of the Society of Friends, who patiently followed the trail of each animal for forty years, until he succeeded in rounding up one half of the original herd on his own preserves. Of the remaining five, few will ever come into the market; one is in the South Kensington Museum, and another is on the walls of the Hancock Museum, in Newcastle, therefore these are sacred; the third was bought by Lord Spencer, many years ago, for £50; the fourth is in America; and the last known specimen is in the hands of a private collector. Altogether there were four "states" of the



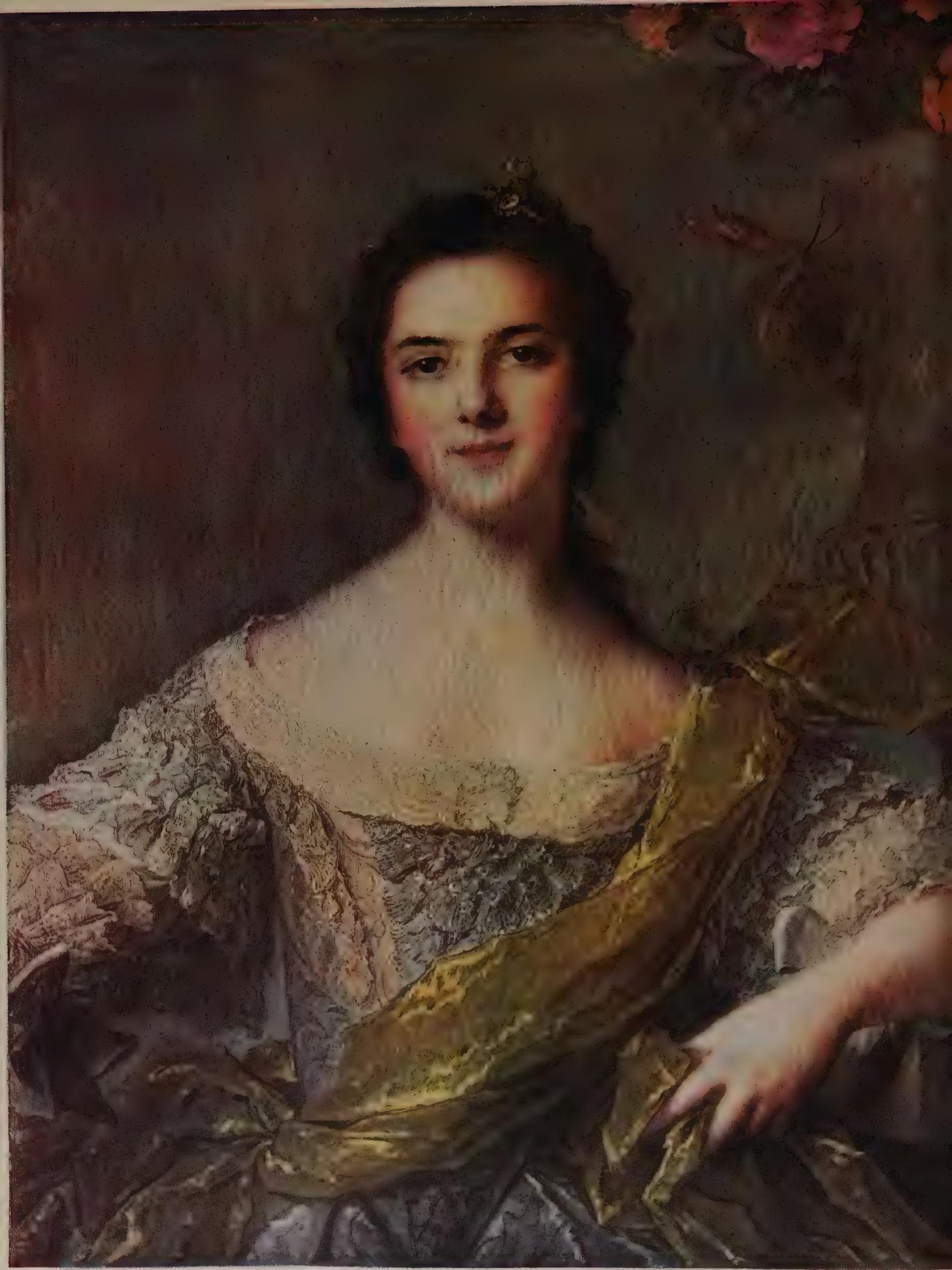
"THE FIELDFARE"

FROM A WATER-COLOUR DRAWING BY BEWICK
(NO. 285 IN COLLECTION)

clearly apparent; and, of course, they are all in this room.

Of the number of original water-colour sketches by Bewick, the *White Owl* and the *Fieldfare* are remarkable examples of fine drawing, beauty in colour, and truth to nature, and will, moreover, bear close scrutiny under a lens. There are several others deserving attention, but we must pass to Bewick's pencil drawing for the "funeral procession" vignette, which shows his birthplace—Cherryburn—and the coffin being carried down on the shoulders of stalwart Northumbrians to the boat which was to carry it to Ovingham churchyard; thus, in the last vignette he cut, he foreshadowed much of the procedure of his own funeral. The impression of *Waiting for Death* is of some interest, as it was Bewick's last and unfinished work; he contemplated over-printing from two or more blocks, so as to obtain the greatest possible effects in light and shade; it is also to be remembered that this was the subject of his first known sketch.

The work of the pupils is represented by some framed engravings, and by many original drawings. The sketch of *Ovingham and Prudhoe* is by his "Dear Brother John"; Luke Clennel has done grotesque heads, landscapes, drawings made to illustrate Scott's *Border Antiquities*, etc.; W. Harvey (the favourite pupil), a couple of small water-colours, and *The Assassination of L. Sicinius Dentatus*, which is unquestionably one of the most elaborately engraved woodcuts that has ever appeared; Robert Johnson, *The Black Friars* and *Ovingham Church*;



**MADAME VICTOIRE,
DAUGHTER OF LOUIS XV.**

From the painting by Nattier, at Versailles

The Pease Collection

and Charlton Nesbit, *St. Nicholas' Church*—with this he gained the Society of Arts silver medal. Then there are two excellent drawings by the Rev. William Cornforth, which appear in *The Water Birds*, and the *Grave of Thomas Bewick*, by John Storey.

Besides the bust there are several portraits of "T. B."—by William Nicholson, a water-colour; a photogravure from the painting by T. S. Good; two of the fifty remarque proof etchings by Leopold Flameng, and others by H. H. Meyer, F. Bacon, and C. O. Murray. The workshop in St. Nicholas's churchyard was recently pulled down to give place to a modern building, but here its memory is perpetuated in two frames; and a portrait in oil of Bewick's friend and collaborateur, the Rev. H. Cotes, has an honoured place in the collection.

The collection of books illustrated by Thomas Bewick will furnish a rare treat for the bibliophiles, whose "whimsies," to use the engraver's own word, will be gratified to the full. Each of the chief books published during his lifetime is represented by at least one copy of each edition, but many are more than duplicated owing to some extra interest derived by their being presentation copies or from the annotations they contain. The set of "Quadrupeds," for instance, is one of the four printed on "thick" paper, and is that which was given to Mrs. Beilby, the wife of his business partner. Another, *Æsop's Fables*, has Miss Bewick's marginal notes concerning the cuts, which she considered were either not her father's work or had been altered in some way. Yet another, the *Poems by Goldsmith and Parnell*, has inserted in it the publisher's manuscript instructions relating to alterations he wished made to certain blocks, together with proof impressions of their original state: this copy was given by "R. E. Bewick to his sister Jane." Then there are volumes of proof impressions without letterpress, and several Grangerised biographies,

collections of cuts, etc. Of the albums, collections, and scrap-books gathered together by various enthusiasts, that known as the "Vernon Bewick" stands out from the rest, as it was made by the engraver himself at his friend's request. These two royal-folio volumes hold an extremely representative assortment of cuts numbering more than 1,500, together with all the correspondence relating to its formation. Next in importance are the "Charnley and Robinson" volumes of cuts, portraits, original sketches, letters, etc.—a very valuable collection indeed, which would satisfy most Bewick lovers.

The Barnes Collection of Bewick letters will be turned over with great interest—they extend from 1783 to 1828—as will the album containing 130 sketches for illustrations in the "Quadrupeds," the "Fables," the "Chase," etc., and the several letters from Bewick to his family and to his publishers.

In all Mr. Pease acquired about three hundred volumes, many of which are rare and some absolutely unique. These have been arranged in the bookcase in groups in the chronological order of the date of the first edition of each work—a most excellent idea, which is very helpful when comparing the different editions.

A catalogue of this collection has been compiled by Mr. Anderton, the City Librarian, and Mr. W. H. Gibson, which is in every way admirable. It is a complete bibliography of the Bewick books, and a charming production which will be eagerly bought up by Bewick lovers. It is full of informative annotations taken from the best authorities, and its beauty is enhanced by ten full-page reproductions from photo blocks and Bewick woodcuts, with characteristic tail-pieces to end each section. Every single page shows their great sympathy with and knowledge of the subject, and the whole production crowns the purpose of the splendid gift of Mr. Pease to all lovers of art.



"THE CHILLINGHAM BULL," MUCH REDUCED FROM A VELLUM PROOF
(NOS. 267-71 IN COLLECTION)



CARVED WOOD DOORWAY, EARLY EIGHTEENTH CENTURY

FROM 18, CAREY STREET, LINCOLN'S INN FIELDS



Transition Walnut to Mahogany Georgian (George I., 1714-1727)

INTRODUCTORY.

IT is a curious fact, but an unquestionable one, that our knowledge of the evolution of the chair in England during the eighteenth century—the greatest period of craftsmanship in this country, during those mahogany years when England's activity in the furnishing of the home stood supreme in the world—is to-day in a state of considerable haze, though, thanks to the keen research of English and American enthusiasts, the fog is being rapidly blown away. A few years ago the attributions of dates were pathetic. One has only to look at the labels to the fine collection at South Kensington, set upon them by men skilled in their work so far as the researches up to their day had taken them, in order to realise the absolute confusion that reigned when the bells at Bow struck the last hour of the old century, and 1900 was born.

There are certain baffling factors still. Mr. Clouston has done great things; but he came to his loved task with one grave disadvantage—a lack of full knowledge of the walnut age that created the mahogany. Mr. Macquoid's astounding knowledge and dogged research in the evolution of the walnut, stage by stage, places us to-day on a more firm foundation upon which to build research into the great English age of mahogany, if we have but the

Part VI. The Early By Haldane Macfall

enthusiasm of such connoisseurs as Mr. Clouston and his wife to drive us to further discoveries. Mr. Macquoid has himself now given us his large volume on the *Age of Mahogany* to increase our indebtedness to him; and although his certainties are not so marked, and though he is not always so convincing, as in his *Walnut Age*, he increases knowledge to an amazing extent. Most of us will regret that he flings aside the names of periods overmuch, and gives us no label whatever to make up for the splendid loss; but we can easily supply the deficiency whilst adding

Mr. Macquoid's wide knowledge to our researches, and forbearing from accepting his conclusions where they do not convince us.

Miss Constance Simon, though she should be followed with the greatest caution when she treats of dates and details in furniture, has made wide and most valuable researches into the lives of the Chippendales and other makers, and cleared away much bewildering guessing, in her *English Furniture Designers of the Eighteenth Century* (Batsford); and Mr. Owen Wheeler's latest edition of *Old English Furniture* is valuable.

This fog, that we are only now clearing away from the evolution of the mahogany years of the seventeen hundreds, is not only a discredit to us as an artistic people, but



SMOOTH CABRIOLE, CLUB-FOOTED,
STRETCHERED WALNUT CHAIR OF MID-QUEEN
ANNE YEARS, 1708-1710 BY KIND
PERMISSION OF MAJOR RAYMOND SMYTHIES

it is all the more surprising when we consider how close it still is to us; for, let us remember that Chippendale (the great Thomas Chippendale the Second, who dominated the English home from 1735 or 1740 to 1770) was a personage known to every intelligent man of his day; that he was a member of the Society of Arts, to which Sir Joshua Reynolds, Dr. Johnson, David

Garrick, Horace Walpole, John Wilkes, and the most brilliant men of the time were elected; in fact, that he was a greatly successful man. We are therefore, most unfortunately, little enabled to date mahogany furniture previous to the appearance of the first edition of Chippendale's famous *Director* in 1754, except by most careful study of evolution from Queen Anne—keeping Chippendale's published designs of 1754 as the goal of that evolution in, say, 1750 (or, as Mr. Clouston suggests, 1745).

Unfortunately, the best authorities are hopelessly at war concerning the dates from Queen Anne to this first appearance of the *Director*; of these authorities the two men who claim our most serious attention are Mr. Macquoid and Mr. Clouston—we may let other English authorities go, and keep an eye otherwise only on the American writers, who, as a matter of fact, have not been nearly closely enough studied, and who have the great advantage of being able to refer to contemporary advertisements in the newspapers of the colony which eagerly looked towards home for the "new fashions."

Mr. Macquoid, unfortunately, writes so confusedly, and without defining sufficiently his periods and such like, that it is almost as serious a labour to arrive at his classifications as to make them oneself from the data he employs. This is the greater pity, as the knowledge on which he builds his decisions is wide and profound. Nevertheless, I cannot bring myself wholly to agree with his fore-*Director* dogma in its



CARVED GILT TABLE, DECORATED WITH RED INDIANS' HEADS
FROM HARDWICK HALL, 1720-1730

entirety; and equally I regret that Mr. Clouston's classification baffles me when I come to set Mr. Macquoid's and my own conclusions and researches against him. Other writers also are at hot variance with both men.

Through this tangle, therefore, we can only hope to move by fixing certain dates most carefully in our minds; and by judging ourselves

upon the circumstantial evidence, upon which so great authorities as Mr. Clouston and Mr. Macquoid draw exactly the opposite deductions. For instance, I cannot for a moment allow so strange a conclusion as Mr. Macquoid's, that Chippendale would have no great influence on English design until the publication of his *Director*. It is obviously a wrong conclusion. On the other hand, it is obvious that Mr. Clouston's division of the years from the date of Queen Anne's death to Adam mahogany is open to the attack that Chippendale (the great Thomas) and his father, being provincial craftsmen, could not be said to have led the national taste during the early Georgian years. It is, in very truth, quite impossible, even if we left aside Chippendale's extreme youth.

But, whilst not wholly accepting Mr. Clouston's divisions of Georgian evolution up to the publication of the *Director*, I find that Mr. Macquoid's rejection of the names of different great craftsmen to label their periods leads to such confusion, and to such a dull method of classification, that it will be found far better to hold firmly to the periods of these craftsmen, Chippendale and the rest, than to employ mere dates as labels. This is further impelled upon us by the fact that the Georgian sovereigns, so far from affecting the fashions of the day, do not even give us by the dates of their reigns useful periods within which to bring each development. These names of the craftsmen I will give to the periods as I discuss

Transition Walnut to Mahogany



EARLY GEORGIAN MAHOGANY CHAIR, WITH CLAW-AND-BALL FEET, 1715-1720 BY KIND PERMISSION OF MAJOR RAYMOND SMYTHIES

them, trusting to fix them thereby clearly in the mind of the student of the age of mahogany.

But before we attempt to classify early Georgian walnut and mahogany, before we may hope to understand with sympathy English furniture of the early Georgian days, we must fix certain facts and dates very clearly in our minds, or we are liable to fall into confusion. We shall find that the different writers on the subject become vaguely sketchy as to types from the day of Queen Anne's death until the publication of the *Director* in 1754; further confusion is added by the calling the work of both the reigns of Queen Anne and of George the First by the name of "the Queen Anne period"—an unforgivable blunder.

First of all, the student who has followed my articles upon the chair of Queen Anne's years will do well to summarise the period and fix its points. It has been the fashion—why I have never understood—to speak of the Queen Anne walnut as belonging to a period that was dull and lacking interest. As a matter of fact, it was one of the greatest periods in the history of English furniture. The chair became a worthy seat for resting in—for carrying out its true function. Compare it with the vaunted oaken seats of the previous century, which



WALNUT HOOP-BACKED CHAIR OF 1715-1720

yielded about as much comfort as sitting in a wheelbarrow. The Queen Anne chair was developed by the genius of England's unknown craftsmen, working under Dutch influences, superior to the Dutch in craftsmanship, and deliberately essaying at last to make the furnishings of a room artistically and architecturally in harmony with the classic design of the rooms for which they were made—that purer classicism of the "Later Renaissance" that had been created by Sir Christopher Wren, followed by the heavier work of Sir John Vanbrugh, Gibbs, and Kent amongst others. Grinling Gibbons brought his exquisite genius in carving to the enhancement of Wren's master-work; and Queen Anne's reign saw the movement at its best. The chair was simplified, and its design purified, in order to suit the scheme of the room of which it was now to be an harmonic part.

I give here, by the courtesy of Major Raymond Smythies, a typical and very beautiful example of a mid-Queen Anne walnut chair, 1708 to 1710, that was the final development of the smooth cabriole-legged, club-footed, stretchered chair, which immediately preceded the doing away with the stretcher. I was unfortunately unable, when writing the last article but one on Late Queen Anne chairs, to find



WALNUT DOUBLE-SEAT, 1714-1720

BY KIND PERMISSION OF PERCEVAL D. GRIFFITHS, ESQ.

an absolutely authentic specimen of this type of chair of as perfect a form as I wanted, in order to place it side by side with a sketch that I gave of a contemporary claw-and-ball, stretchered Queen Anne chair, the more elaborate type of chair, made in her mid-reign. This handsome and very perfect example that I now show not only greatly enhances the value of my attempt to give the evolution of the Queen Anne chair, but it is here useful to explain the point that I am now making as to the right instinct of the craftsmen in their steady selection and simplification from the Dutch design, and from the Orange-Stuart furniture that preceded it. Opposite, as a frontispiece to this article, will be seen a very handsome doorway, carved and set up in Lincoln's Inn Fields in the early seventeen hundreds, which will show better than words the dignity and the beauty which marked the late Renaissance classical movement in English architecture under Wren in Queen Anne's day. I question whether the door is the original, as its cross-pieces in the lower panel, and its general form, seem to be out of key with the "lift" and perpendicular design and

dignity of the doorway. Here will be seen the arched "doming" over all, the upright sweep of the columns, and the carved swags of fruit and flowers, all employed in the consummate fashion so typical of Queen Anne's day. The tall cabinets and cupboards from 1700 took on this "doming" or "hooding," as it is called. As her years ran out, the tendency set in to "break" these beautiful domed pediments or "hoods"; but the curved doming was retained with all its grace, even when broken in order to place the vase or bust or other "finial" between the jaws of the break.

This Queen Anne chair was to create the whole type of mahogany chair throughout the best period of the mahogany years. The "grandfather" chair, comfortable and "winged" to keep off draughts from the head of the sitter, was to be the forerunner of the comfortable upholstered chair throughout the whole of the century. The writing-chairs, writing-tables, bureaus, and scrutoires, the book-cases, card-tables, and china-cabinets, as well as the cupboards and corner-cupboards, were also to remain the models throughout the mahogany years of the Georges.

Transition Walnut to Mahogany



MAHOGANY HOOP-BACKED CHAIR, EARLY GEORGIAN,
BEFORE 1720

The double-chair or love-seat or "two chair-backed settees," which are amongst the most charming pieces of furniture ever made, were to be the models on which some of the finest craftsmen were to build their designs throughout the mahogany years of the seventeen hundreds. Queen Anne's craftsmen set the taste, and guided the hands and brains of posterity. The bureau of 1710 remains the ideal pattern to this day.

Queen Anne design triumphed in its advance towards simplicity of form, depending on that form for its beauty; and its carving was purified to go with it. All superfluous things were blotted out. Dignity and simplicity ruled; and dignity by consequence resulted. Her craftsmen handed to the craftsmen of George the First's day a splendid code, a superb table of the laws of design, and wondrous craft and skill.

GEORGE THE FIRST.

When George the First came to the throne in 1714, the English home was not only fully possessed by the Queen Anne walnut, but from 1700 there had arisen in some of the houses of the great and the very rich a growing taste for somewhat heavy gilt furniture, which we have seen the great Duke of Marlborough's able Duchess collecting, with her wonted energy and



EARLY GEORGIAN CHAIR, 1714-1720

fierce address to the matter in hand, for the stately palace of Blenheim that the nation built for its deliverer. This rising vogue amongst the great for these heavy gilt console-tables with great spread-eagles as their support below, these elaborate gilt tables with elaborate gilt legs, these gorgeous gilt gueridons for candle-stands, and these heavy gilt chairs and settees, continued with the coming of German King George. Not that it was the king's influence—he had none. He cared as little for England and the English as they for him. He lived his thirteen years amongst us, a homesick German Prince. But the grandees of England, the great houses, that intrigued against each other for power and place—the real rulers of England—had begun to set their hearts upon this gilt furniture for the adornment of their palatial homes, and the fashion increased and set in as a considerable habit shortly after George the First's coming, and was certainly in full career about 1720, and continued until 1730, three years after the king died. It had some considerable influence upon the design of the walnut furniture, and upon the mahogany furniture that soon began to come into fashion and was about to oust the walnut from popular favour. The man who chiefly influenced taste in these early Georgian years was the strange being,



MAHOGANY UPHOLSTERED CHAIR, 1710-1720

odd mixture of honour and dishonour, brains and drunken orgies, gambler and mighty statesman, known to fame as Sir Robert Walpole, the first of England's "great commoners." The frantic gamble over the South Sea Bubble had made many rich beyond their wildest dreams who had a year or two before been poor—made many poor who had aforetime been rich. Walpole, his bluff farmer appearance and habits disguising one of the most astute brains that has ever devoted itself to statecraft, though he warned the public in vain against the inevitable collapse and ruin that must fall upon the South Sea gambling mania, calmly took advantage of that mania to buy immense quantities of South Sea stock, and selling out when it was at its highest price in the market, at a profit of £1,000 per cent., found himself the lord of an enormous fortune. The bursting of the Bubble about 1720 left him a rich man; and he forthwith proceeded to build his famous mansion of Houghton, and to collect for it, and eventually to fill it with, pictures, furniture, and other valuables. He began its building in 1722 (it was finished ten years afterwards, in 1732), spending upon it and its treasures the huge sum of £200,000, which would mean something considerably over half a million sterling as we reckon present money. This historic house was the scene of drunken orgies and heavy gambling that



WALNUT CHAIR COVERED WITH LEATHER, 1714-1720

became a public scandal—not that Walpole cared much about scandal.

Queen Anne's craftsmen had, under the influence of Wren and Gibbons, handed down a tradition of dignity and simplicity; under George the First there soon set in a heavier intention, built upon Queen Anne designs. The wide increase of wealth called for Solidity and for the Impressive that go with wealth. Legs to chairs and tables had to grow stout; the chair backs became lowered, largely, it is said, owing to the introduction of powdering for the hair; frames of chairs and tables were more powerfully designed; and soon a heavy and elaborate decoration was to usurp the Queen Anne simplification.

Walpole employed Kent, who, born in Yorkshire in 1684 or 1688, went to Rome in 1710, and on his return to England in 1719 became the idol of society as architect, painter, sculptor, silver-worker, designer for furniture, and the like. His heavy hand is seen in much of the gilt furniture for Sir Robert Walpole at Houghton, as it is to be seen in several of the ponderous monuments in Westminster Abbey. Mr. Macquoid's book on the *Age of Mahogany* gives several examples of this gilt furniture for Houghton. I show here a Georgian gilt table of a more graceful design, made between these years of 1720 and 1730, from Hardwick Hall, the tops of the legs carved with

Transition Walnut to Mahogany



WALNUT CHAIR, 1720

the Red Indians' heads, which had a vogue in these palatial pieces both here and in France. This table shows the more graceful lines of the French vogue, which had set in with the Regent Orleans (1715 to 1723).

Dates that we do well to keep in mind in relation to the furniture of these years, from 1714 to 1730, are that Louis the Fourteenth of France died in 1715; the Regent Orleans reigned from 1715 to 1723, setting aside the taste of Louis the Great, and bringing in the more slender and graceful style of furnishings that was to create and bring to its full achievement the style of Louis the Fifteenth, whose long reign from the Regent's fall and death in 1723 begins in act.

Gibbons died in 1721, and his influence rapidly departed with him; Kent's heavier style supplanting it.

I give here several developments of the walnut chair and settee, from the coming of George the First to the throne in 1714 to about the year 1725, which show the evolution from the Queen Anne style at her death towards the early Chippendale, and concerning which, with added specimens, I intend to deal more fully in the next article, only pointing out here that the upholstered early Georgian chair with claw-and-ball feet belonging to Major Raymond Smythies shows the late Queen Anne style of arms,



ARMCHAIR, IRISH "CHIPPENDALE," 1725-1730

though the perspective due to the photographing of the piece at a low level gives an undue exaggeration in its impression of too great a rise above the horizontal. Here also we have the sock-and-garter or "ring" that came in during the last years of Queen Anne (1710 to 1715); but the style of the chair and its general appearance prove it early Georgian of the years 1715 to 1720. It is also interesting as being one of the rare chairs of these years made in mahogany, which was not yet in wide request, being very expensive. It is a very fine example, the carving on the legs being particularly good.

The double-seat belonging to Mr. Perceval Griffiths is a superb example of a walnut piece made between 1714 and 1720, which carries on the evolution of the double-seat given in my last article, and may have been made in the year George the First came to the throne, and at any rate before 1720. Its walnut needs to be seen to give an idea of its quality.

The remaining chairs are types of those made from 1714 to 1725, and include the famous chair made by the Chippendales for the Bury family about which I shall have a good deal to say later. Fortunately, Mr. Perceval Griffiths is generously allowing me to add several examples of his great collection to the illustration of this and the following periods.

Now, whilst it is convenient to call the Transition

The Connoisseur

years of Walnut to Mahogany by the name of the Early Georgian, 1714 to 1727, Walpole's years of greatness would better account for the period of both this and the early mahogany. Entering Parliament two years before Orange William's death, the young Norfolk landowner of twenty-eight, who "loved neither writing nor reading," had a somewhat full-blooded love of art, which, however, was subordinate to his love of the table, of hunting, and of the bottle. But he brought to the business of a profound statecraft a generosity of temper which is perhaps best shown in his silent disdain to use his knowledge that the lives of most of his bitterest political enemies were in his hands, owing to their intrigues with the Pretender. He was blunt and downright. He grasped the value of the Revolution. He had an utter contempt for the poetic in man. His instinct for finance was prodigious. He saw that commerce was to become the main object of England. He worked with consummate skill to keep out of the European wars, and to benefit by them.

The trading classes were becoming rapidly wealthy. When the crash of the South Sea Bubble came, it brought Stanhope to the grave ; Craggs, the Secretary

of State, died of terror, and ruin fell on Ministers. In the wide wreckage the genial figure of Walpole alone rose serene, and came to power, strong in the confidence of the people whom he had warned of danger. From 1721, for twenty-one years (to 1742) Walpole held supreme power in England. He was the first great Peace Minister. He won every trick in the Continental game, and he won it always if he could without war. The wealth of the nation grew by leaps and bounds during the years when Walpole was lord of England. The rise of manufactures, due to the increase of our colonies, created towns where aforetime had been villages, such as Liverpool, and Manchester and Birmingham doubled their population. He saw that free trade meant the winning of the commerce of the world. The means he employed were utterly unscrupulous ; but he won England through to great prosperity.

Let us keep in mind, then, that George the First's years, 1714 to 1727, or roughly 1714 to 1730, answer to the early Transition years of Walnut to Mahogany ; and that Walpole's years of power, from 1721 to 1742, saw the rise and increase of the Age of Mahogany to the edge of its full achievement.



WALNUT CHAIR DESIGNED FOR THE BURY FAMILY AT KNATESHILL, BEWDLEY,
BY THE CHIPPENDALES, 1720-1730



The Book-Hunter at Home Part I. By J. Herbert Slater

I THINK it was in the year 1894 or thereabouts that a treatise—fortunately a small one—was written on *Crazy Book-Collecting, or Bibliomania*, wherein is shown with much plausibility the great folly of collecting rare and curious books, first editions, and unique and large paper copies in costly bindings. It will be observed that the author is an iconoclast who smashes idols indiscriminately, for if a book be neither unique nor even simply rare, nor in any way curious, it can have little or no justification for its existence in the estimation of those who set out with the fixed intention of founding a library sufficiently important to make every other collector who comes within sight of it wish he had it too. According to John Hill Burton, the successful practice of exciting envy in the breasts of others is a species of bookish virtue, which, by the way, many of his characters seem to have enjoyed to the uttermost, for they invariably fortify themselves by displaying something unique—some book which no one else had the slightest chance of obtaining—or, at the least, so very rare and curious that the probability of meeting with another copy at all like it had long been reduced to a bare minimum. We see, therefore, that even crazy book-collecting is really, according to this philosophy, the embodiment of a sort of virtue, and surely any virtue is better than none at all. True it is that the treatise to which reference has been made regards books as mentors rather than as curiosities, and from this point of view—the true one as it undoubtedly is—book-collectors are supposed to be sharply divided into two dissimilar classes, one which reads and one which merely has, the latter being permeated with the great folly of collecting rare and curious books, first editions, and unique and large paper copies in costly bindings.

Anyone who has closely followed the signs of the

times will know that, generally speaking, large paper copies of modern books, whether in costly bindings or not, have lately fallen on such evil days that their accumulation is proved to have been folly indeed, at any rate from a pecuniary point of view; but there are exceptions to this sweeping assertion, and in any case large paper copies of old books do not come within the denunciation. The reader of books certainly goes on his way undeterred by any such consideration as public approval or the reverse, nor does he care anything at all about scarcity or its opposite; he has the armour of a great tradition on his back, and to call Burton as a witness, this time on the other side, not even Archdeacon Meadow, who suddenly disappeared with all his money in his pocket and returned after a time penniless, followed by a waggon containing 372 copies of rare editions of the Bible, would have cared to strip it off, though he had found it feasible to do so. The truth is that the arbitrary division of book-collectors into the two classes, to which reference has been made, is altogether unwarranted, for it by no means follows that because one makes a speciality of rare, curious and costly books, he has no ambition to turn over their leaves; nor does it follow that he is necessarily occupied in their collection to the exclusion of every other class. As a rule, the modern library is very much like the old in at least one respect—it contains all sorts and conditions of books, some more difficult to obtain than others, some doubtless treating of special subjects in which the owner takes the greater interest, but all alike contributing to the main purpose which underlies the formation of every library worthy the name—the acquisition of knowledge. The classes of books particularly affected reflect the spirit of the age which exists, and they change with its passing; the methods of acquisition also change, and it is the

recognition of this latter fact which affords the justification for the title—"The Book-hunter at Home." Not only has the contemporary book-man discarded as a practice the old method of personal search among the bye-ways and alleys of the towns, but he is more than ever occupied at home with those minutiae which time and circumstance have thrust forward as cardinal points which it would be unorthodox as well as dangerous to ignore.

We may import into the controversy which has arisen from time to time respecting the real object of the present-day book-collector, his methods and his aims, a book which is often heard of, but very rarely seen. It is chosen because it affords an extreme instance of bookish depravity—from as many points of view as it has been found possible to focus the same object—as it is in the estimation of the "Crazy Book-Collecting" detractors. If we were to produce instead one of the early quartos of a play by Shakespeare, for instance, it would be said that it was, in a measure, of national concern—an exception purposely selected to obscure the issue, and to bolster up a tottering argument; and

the same might be advanced in the case of other exceptionally interesting examples of early English literature which derive their great importance from the fact that they are an integral part of the foundation upon which the structure of our literary excellence has rested for centuries. The "Battle of Marathon"—a poem—is not in this category. As the work of a girl of fourteen, it is a most remarkable production, but it is not a classic; it is Pope's *Homer* done over again, and an excellent example of an imitative faculty such as often shows promise of greater things to come. Fifty copies were printed of

this poem, and but seven or eight—the precise number is, perhaps, not very material—can now be accounted for. In 1891 it was reprinted, though here, again, but fifty copies were struck off on paper and four on vellum, so that this book, whether original or reprinted, is not very easy to acquire.

As to the original, a copy sold by auction only the other day for £60, and would have realised more had it not been rebound, so that we have here the nucleus of a very strong argument from the standpoint of the "Crazy Book-Collector" school, which has indeed everything, one factor only excepted, in its favour. Why should anyone wish to read, or be ready to pay a large sum of money for the privilege of reading or looking at an original imitation, so to speak, when the reprint would answer his purpose equally well, and Pope's *Homer* very much better? On the face of it certainly it looks as though the collector who is fortunate enough to secure an original copy of the "Battle of Marathon" thinks more of its price in the market than of its merits when he backs his judgement by a cheque; but there is a saving grace, which can be pleaded with success in

BATTLE OF MARATHON.

A POEM.

"Behold
What care employs me now, my vows I pay
To the sweet Muses, teachers of my youth!"

AKENSIDE.

"Ancient of days! August Athena! Where,
Where are thy men of might, thy grand in soul?
Gone—glimmering through the dream of things that were,
First in the race that led to glory's goal,
They won, and past away."

BYRON.

BY E. B. BARRETT.

London:

PRINTED FOR W. LINDSELL, 87, WIMPOLE-
STREET, CAVENDISH-SQUARE.

1820.

this and every similar case, and it is that E. B. Barrett, afterwards Mrs. Browning, occupied a recognised position among the poets of her day, not on account of this production, but of later and greater works which invest all that she wrote with an importance it is impossible to exaggerate, so long as the circle within which she moved is kept unbroken. Within that circle the "Battle of Marathon" lives.

This, however, does not answer the question why the reprint would not do equally as well as the original, and the reply to this is, that there is no value in reprints as a class, for vast numbers of them

are textually inaccurate. This one is exceptionally good, having evidently been prepared with the greatest care; but it nevertheless follows the rule, for it would be impossible for anyone to say of his own knowledge whether it is accurate or not, unless he has the original to compare with it side by side. So far from the book-collector being charged with creating artificial distinctions, he ought to be credited with a desire for literary exactitude, terminological or otherwise. To get the most authentic text is his chief desire, and the fact that he may have to pay a considerable sum of money for the privilege is his misfortune rather than his fault, for he is carried along by the tide, and whither it carries him he must of necessity go.

This desire for authenticity is shown with still greater force when we come to the works of the older masters of literature, for some of the reprints of their works are so bad that no reliance whatever can be placed upon them. There is a re-issue of Milton's great epic, "printed for the proprietors, and sold by the booksellers"—so it says on the title-page—somewhere about the year 1750, which contains four bad mistakes, and seven others not quite so bad, all within the compass of thirty lines; and these delinquencies are but examples of many more scattered about the volume. Reprints cannot be accepted as exact counterparts of their originals without close investigation, and no one who held time as an asset would be likely to go to the trouble involved.

That the book-collector is actuated by no capricious motive is evident when we come to look closer into the details of his many-sided pursuit. As is well known, Izaac Walton saw five editions of *The Compleat Angler* through the press, the first appearing in 1653, and the last of the series in 1676. The

collector pins his faith to the first of these, the little book whose title-page is here reproduced, though his ambition is to obtain a copy of each so that he may be in a position to see, as in a glass, what amendments or additions were made from time to time by the author, how his more matured thoughts took concrete shape, and to what extent they were inconsistent with those which had inspired him before. It is only when a man begins to accumulate several copies of the same edition, to duplicate or triplicate, in fact, that he must be accounted lost. Richard Heber did this, and actually lost himself in lanes and avenues of books piled to the ceilings of houses at London, Oxford, Paris, Antwerp, Brussels, Ghent, and other places in Holland, Belgium, and in Germany, which he rented to harbour the 120,000 volumes he had amassed. But Heber was handed over to the "Crazy Book-Collecting" school long ago, and its members dissected him to see what was in him, and found nothing but a burning desire to accumulate books, which a span of forty years had



Being a Discourse of FISH and FISHING, Not unworthy the perusal of most Anglers.

Simon Peter said, I go a fishing: and they said, We also will go with thee. John 21.3.

London, Printed by R. Maxey for Rich. MARRIOT, in
S. Dunstan's Churchyard Fleetstreet, 1653.

graven on his heart. It is said that whenever he walked out the contents of the booksellers' shops to the right or left of his path melted away as if by magic. He worked upon no system, but bought everything which Providence cast in his way, for he was, as Rive would have said, a "Bibliomane."

The modern book-hunter — the book-hunter at home — is differently constituted, and, besides, in very few cases only are Heber's almost unlimited means at his disposal. He grafts a close attention to detail to the stock of whatever enterprise he may be engaged upon, and never leaves it until he has seen it blossom and bear fruit. His books are comparatively few in number, but what he has are the best he has been able to procure and, what is

perhaps more to the point, he knows them every one—to what edition each belongs, whether the text can be depended upon and to what extent, whether there are any other issues of the same edition, and if so, the points in which they differ from the first and from one another, the circumstances under which the book was written—that being in many cases almost a part of the book itself—and finally, something, at any rate, of the life-story of the man who wrote it. Should he, for example, feel most interest in the works of the great poets of the sixteenth and seventeenth centuries, he will endeavour to secure the first edition of the "Poems" of the greatest of them all, whose portrait by Marshall found in the

volume bears some resemblance to that by Droeshout, and may have been copied from it. He will be interested to know that only some of these poems are by Shakespeare, and that others were taken from Thomas Heywood's *General History of Women*, and that work, too, he will accordingly procure in the original. One thing thus leads to another, and yet everything is marshalled according to rule, as indeed it must be if he would escape being self-convicted of having bought books, of which he knows nothing, by the ton or the yard.

There are, of course, many classes into which books might be, and indeed are, divided, and these, again, can be subdivided until the number becomes almost as bewildering as the elaborate system devised by Gabriel Martin for his catalogues, the chief merit of which rests on their antiquity; for to find anything, without first thoroughly mastering the scheme he evolved from older catalogues still, is frankly a most arduous undertaking. In the case of very extensive libraries a system of some kind is, of course, a necessity, but the ordinary book-hunter throws all



*This Shadowe is renowned Shakespear's? Soul of th' age
The applause? delight? the wonder of the Stage.
Nature her selfe, was proud of his designes
And joy'd to weare the dressing of his lines,
The learned will Confess, his works are such,
As neither man, nor Muse, can prayse to much.
For ever live thy fame, the world to tell,
Thy like, no age, shall ever parall.
W.M. sculpsit*

these plans and schemes to the winds, and is content to class poetry, for instance, as poetry, and not into the many divergent channels into which that branch of literature is technically capable of being divided. Plays he classes as plays, whether they be tragedies, comedies or broad farces, and when we look at any library of convenient size—one which has not outgrown itself equally with the capacity of the owner to understand it—it is found that there is not so much arranging to do after all. It is when we come to different editions of the same book, and more particularly to different issues of the same edition, that the trouble begins, for details of this kind, though mostly known and mentioned accordingly in one or other of the special bibliographies devoted to particular authors or classes of books, are yet not sufficiently well known to render these guides unnecessary, and they are so many that to enlist their services thoroughly would be equivalent to keeping one half of a library for the express purpose of looking after the other. As an instance, a very ordinary instance, of what it may sometimes be necessary to know, reference may be made to the *Paradise Lost*, of which I have previously spoken. The first edition of this immortal work remained, by a coincidence not altogether unknown at the present day, in the hands of the publisher, or rather several publishers, for a number of years. In other words, it sold very slowly, and by way of making a new book of it, fresh title-pages were substituted from time to time, to the number of at least eight, bearing the dates 1667, 1668, or 1669. These title-pages are so much alike, at first sight, that the variations they disclose on a comparison are sometimes said to represent so many distinctions without one material point of difference; and yet the fact remains that a knowledge of these

The Book-Hunter at Home

variations is really a matter of the greatest importance, for although each title-page belongs to the same edition, namely the first, whichever date it bears, and whatever its peculiar characteristics may be, yet each belongs to a different issue of that edition, and thereby hangs the tale which may be repeated in other guise at almost every stage of the history which it is the object of these articles from time to time to explore. Variations in the title-pages of two or more copies of the same edition of the same work, or minute points of difference observable in the text, are in themselves nothing. Their importance lies in the fact that by means of them different issues of the same edition—nearly always the first—can be distinguished with certainty in some cases, and with reasonable probability in others. This may appear a barren quest to some—the result, when attained, mere material for an academical discussion of no practical value when put to the test; but that is not so. It will be seen on reflection that when several editions of a book appeared during its author's lifetime, as in the case of *The Compleat Angler* of which I have spoken, each one builds up, as it were, the sum total of the work—each of the editions after the first disclosing, it may be, many alterations in and additions to the text. To ascertain which is the first edition is therefore most material, and to do that is not always so easy as it seems, though far more so, as a rule, than to distinguish between one issue and another of the same edition.

As an instance of the complications which sometimes arise even in the case of well-known books, reference may be made to Goldsmith's *Deserted Village*. For years it had been known that six

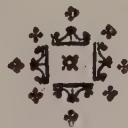
editions in quarto of this poem were published by Griffin in 1770, the first being issued on May 26th, as is evident from the fact that all the other editions are specifically stated to be "second," "third," and so on. Nothing could be clearer, one would think, than that the 4to of May 26th, 1770, was the actual first edition of *The Deserted Village*. In June, 1896, however, at the sale of the library of Mr. Alfred Crampon, a small 8vo copy, also dated 1770, made its appearance, and a manuscript note within it stated: "This is the genuine first privately-printed edition before the 4to of May 1770. It is the only copy known." Since this sale several other copies have been discovered, and a comparison between them has shown that although the title-page of each is identical (see illustration), the text varies in three instances, so that there are in reality three distinct issues at least of this small octavo book, as well as the six distinct quartos, the whole of them, 8vos and 4tos alike, having been published under the immediate superintendence of Goldsmith himself. It is this which invests each of them with a literary significance which can hardly be exaggerated, and absolves the collector from the charge, in this instance at any rate, of multiplying distinctions which have no real difference. The points of difference, though not numerous as it happens, are of vital importance, for they disclose alterations in the text. Thousands of English books, some of them classics, others of the greatest interest in their several departments of literature, are so distinguished, and the collector who wishes to know his business thoroughly must, whether crazy or not, have a knowledge of as many of these alterations as come within the scope of his enterprise.

THE DESERTED VILLAGE,

A

P O E M.

By DR. GOLDSMITH.



L O N D O N:

Printed for W. GRIFFIN, at Garrick's Head, in
Catherine-Street, Strand.

M DCC LXX.

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (1).

Can some one of your readers inform me as to the subject of this photograph and the artist? The picture has been in my family for many years, and is supposed to be by Sir Peter Lely, and the subject *Prince Charlie*.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I shall be glad if you will kindly insert in THE CONNOISSEUR MAGAZINE a reproduction of the enclosed photograph, with a view to ascertaining the subject and artist if possible.

The size of the canvas is 2 ft. 6 in. by 2 ft. 1 in.

Faithfully yours,

LESLIE W. BAYLEY.

BATTONI'S PAINTINGS.

DEAR SIR,—I shall be much obliged if you can tell me if there is a list published of Battoni's paintings, and if so, where it can be found. Would the life written of him by Barri, 1787, contain one?

MRS. BEALE'S DIARY.

Can you give me any information as to what has become of the diary of the husband of Mrs. Beale, the artist, mentioned by Horace Walpole? The British Museum cannot help me.

Yours faithfully,

H. M. KNIGHT.



UNIDENTIFIED PORTRAIT (1)



UNIDENTIFIED PORTRAIT (2)

HOW TO TAKE IMPRESSIONS OF SEALS.

SIR,—I do not know if the following would be of any use to your correspondent who writes in the March number asking if you can tell him of a material for taking impressions of seals.

Bread Seals.

"Take the crumb of newly-baked bread, moisten it with gum-water and milk, and add either vermillion (in powder) or rose-pink (in powder) to colour. The bread thus moistened ought to be worked or kneaded with the fingers for a considerable time, till it forms a consistent paste without cracking. It should then be laid in a cellar till the next day. Then take pieces off, and roll them into balls. Press one of these down on the waxen impression of a seal, so as to press the bread into every part of the impression; and while the bread remains there, squeeze the upper part of it so as to fashion a handle by which to hold the bread-seal when in use. Take off the bread-seal, and trim off any superfluous edges. Let the bread-seals dry very slowly; for if they are dried too suddenly, they are apt to crack. The more the bread has been worked in the hand, the more glossy will the seals be, and the impression from them (if this be attended to) will not present that dull appearance which impressions from bread-seals often bear."

ADÈLE FRANCES CARRÉ.



COVERED BRISTOL VASE, PAINTED WITH LANDSCAPES AND BIRDS, AND WITH SMALL PANELS IN PINK MONOCHROME.
HEIGHT 16 IN.



HEXAGONAL BRISTOL VASE, WITH KAKIYEMON DECORATION AND SHAGREEN GROUND.
HEIGHT 13 IN.

From the Fry Collection



PORCELAIN

The Fry Collection of Bristol Porcelain Part II. By Mrs. Willoughby Hodgson

THERE is a great similarity between the vase illustrated in the previous article and the one on the left in our colour-plate. The latter, however, has one or two distinctive features. It is lighter in texture, and at the base each panel has a depression or indentation which, though hardly visible to the eye, is very evident to the touch. Then it has a fine pair of twisted, upstanding handles, and close examination of these reveals the fact that they are of somewhat different body from that of the vase itself, and of slightly more creamy colour. The vase has also the unusual distinction of being a marked piece. It is, however, not the Bristol cross which we find, but the Plymouth mark in pale brown. In spite of this we may safely look upon it as a piece of Bristol porcelain. Colour, texture, weight, and artistic merit all testify to its origin, and it is certainly one of the finest examples of Champion's work. It also serves to illustrate a feature of the Bristol vase, namely, the landscape panels painted in monochrome. These are generally found at the base of Champion's vases. In this case there are four, all painted in crimson lake, with a centre panel of foliage and exotic birds in colours on either side. On some vases they are found alternately in lake and in pale blue, and only covering the lower half of the vase.

Each panel of vase and cover is outlined with rich, solid gilding, entwined with a running foliage pattern in gold, and this is repeated round the cover and base. The handles rise from bosses of flowers and foliage in high relief, and the cover is surmounted by a cone-shaped mulberry and foliage. The artist who decorated this beautiful vase must have been one of the best of those employed by Champion, and no doubt when making his selection Mr. Joseph Fry

was guided by the excellence of texture, the design and artistic merit of each, for it is certain that the vases to be seen in the Schreiber and other collections will not bear comparison with those which form so unique a feature of the Fry collection.

Almost as beautiful and interesting is the hexagonal vase (No. viii.). This has a perforated neck and shoulders encrusted with flowers in relief. The panels are outlined in rich gilding, and are painted with landscapes in monochrome. Two are in green, two in lake, and two in blue.

Our second coloured illustration, if not so beautiful and elaborate as the foregoing, is perhaps in some ways the most interesting specimen. Here we find the Japanese influence and a design used with much effect at Bow, Chelsea, and Worcester. Associated with the Kakiyemon decoration



No. VIII.—HEXAGONAL BRISTOL VASE WITH
PERFORATED NECK
PANELS PAINTED IN
MONOCHROME
HEIGHT, 12 IN.



NO. IX.—BRISTOL CUP, SAUCER, AND BOWL DECORATED IN PALE BLUE AND GOLD
IN BLUE AND THE NUMERAL 3 IN GOLD

MARK : A CROSS

we find small gilt-edged panels enclosing butterflies exquisitely painted in the Chelsea and Worcester style, and round the neck a fine diaper pattern in pink bordered with a scroll design richly gilt. It is, however, the ground-work of the vase which is its most distinctive feature, for whereas the panels are decorated in Japanese taste, the ground-work has been copied by the artist from the Chinese. This is delicately pencilled, and coloured in exact imitation of shagreen (dressed shark's skin)—a substance largely used in the eighteenth century for covering the handles of knives,

forks, boxes, and other small articles. It was the Chinese who first used the design in the decoration of porcelain, and to them also we owe the diaper designs found on this vase, and used with such good effect by many of the English and Continental factories. We can trace it as far back as the fifteenth century, when it was used in the decoration of Ming vases and bowls.

Another vase in the Fry collection to which a special interest attaches is hexagonal in shape, and stands 12 inches high. It has a foliage design in



NO. X. - FLUTED BRISTOL CUP AND SAUCER DECORATED WITH LAUREL-GREEN WREATH AND COLOURED FLOWERS
MARK : + 8 IN GREY

Bristol Porcelain



No. XI.—BRISTOL SUCRIER AND STAND WITH LAUREL-GREEN FESTOONS

MARK : + IN BLUE

gold round the expanding lip, and is exquisitely painted with landscapes and flowers in bright blue monochrome. The handles are masks, and from these hangs a wreath of flowers in high relief, encircling the whole vase; the flowers are beautifully modelled, and are exact copies from nature. This vase is of the finest texture, and was one of those specially prepared by Champion to be submitted to the House of Commons when he made application for an extension of his patent, and was so strenuously opposed by Wedgwood.

Bristol tea services have become celebrated by those two which are so widely known as the Burke and the Smith services, the former presented by Richard Champion and his wife to Mrs. Burke when her husband was returned as Member of Parliament

for that city, and the latter ordered from Champion by Edmund Burke, and presented by him to Mrs. Smith as a souvenir of her hospitality to himself and his brother Richard during the election.

There is no doubt that tea services were a feature of the Bristol factory, and some very fine specimens are to be seen in the Fry collection. Of these No. ix. illustrates a pleasing example. The paste is fine, thin, and well potted. Each piece is edged with scalloped gold in Dresden style, and the decoration consists of a cursive B surmounted by a crown or wreath, each composed of tiny bright blue blossoms and gold foliage, with here and there a small spray or single gold leaf. The mark on this service is a cross in blue and the numeral 3 in gold.

In No. x. we see a cup and saucer from another



No. XII.—BRISTOL CHOCOLATE CUP AND STAND ENAMELLED IN COLOURS MARK : B 6 IN BRIGHT BLUE



No. XIII.—BRISTOL SAUCER DECORATED IN THE SÈVRES STYLE
MARK: + IN BLUE

service; these are edged with chocolate-brown in place of gold, and are painted with an encircling wreath of laurel-green leaves crossed at intervals by a pink ribbon, and with detached sprays and sprigs in colours. The mark is a cross and the numeral 8 in grey.

Another pattern used in the decoration of tea services is shown in No. xi. This is one of the green laurel-leaf designs peculiar to Bristol; but in this case in a somewhat more elaborate form than that generally met with. The edge is unburnished gold, and the pieces are also enriched with lines of gilding, the festoons hanging from bosques of unburnished gold. The leaves of which the wreaths are composed are painted in two shades of green, and are intersected by bunches of tiny red berries. The mark is a cross in blue.

A two-handled chocolate cup and stand (No. xii.) is edged with brown, and has a laurel-green ribbon border enclosing pink foliage. It is painted with detached bouquets and sprigs, and in the centre of the saucer is a

raised pierced ring designed to keep the cup in place. Mark: B 6 in bright blue.

There is in the Fry collection part of a tea service of very rare pattern. The design was one used at Sèvres, and is very dainty and pleasing. Edged with gold, it has a border of delicate periwinkle blue, below which is a wreath of tiny roses and foliage in colours. This is edged with two gold lines from which radiate twenty-four panels bordered with gold, every alternate one containing sprays of roses and foliage in colours. In the centre of the saucers (as seen in No. xiii.) and plates is a gold Tudor rose enclosed in double waved lines of gold. Mark: a cross in blue. A peculiarity of this service is that the gold is laid on over red, which gives it a copper shade; and unlike most of the gold used at Bristol it is worn in places, and lacks the rich solid effect so characteristic of this factory.

No. xiv. shows a plate which is remarkably interesting, because the style of decoration is one not usually associated with Champion's



No. XIV.—BRISTOL PLATE DECORATED WITH FLORAL DESIGNS AND PURPLE LUSTRE MARK: CROSSED SWORDS IN BLUE UNDERGLAZE

Bristol Porcelain

porcelain. There is something in the subjects chosen, and in the mannerisms of the artist, which suggests Thomas Pardoe, that man around whom so much controversy has waged in reference to his work at Nantgarw, and who undoubtedly lived and painted at Bristol. Pieces of porcelain painted by him and signed "Pardoe Bristol" are well known, though the porcelain was not made in Bristol. We are told that he worked at home, and it is quite possible that Champion may have given him employment. However this may be, the plate illustrates a style of painting in vogue in later years at Nantgarw, and the flowers and insects, though finely painted, lack botanical correctness and anatomical knowledge—a fault generally noticeable in Thomas Pardoe's work.

Around the plate, about half an inch from the edge, is a line of brown, and three large sprays of flowers in natural colours decorate the rim. Of these one is a poppy shading from purple to red, with foliage; one a double yellow poppy and leaves; and the third a blue daisy with foliage. Between these are two insects and a bee. In the centre is a beautifully painted group of flowers, consisting of red and purple tulips, and a yellow narcissus and foliage. Surrounding the centre is a double gold band enclosing



No. XVI.—FLUTED DESSERT PLATE OF BRISTOL PORCELAIN WITH RIBBON BORDER AND SPRIGS OF FLOWERS MARK: + 3
IN GREY BLUE

a diaper pattern about an inch wide in *purple lustre*; this is broken by four small gilt-edged panels, with designs in rich gold. The introduction of lustre as a decoration on fine pieces of porcelain is most unusual,

and adds considerably to the interest of this specimen. Mark: crossed swords in underglaze blue, which, like the scolloped gold edge, was copied by Champion from Dresden.

The ribbon border so well used at Bristol is seen in No. xv. This plate—part of a service—has its edge divided into eight scallops bordered with rich gold in the Dresden style. Inside is a band an inch wide composed of lines of gold threaded with puce and blue ribbons forming a lattice border, the spaces between being filled with a flower in gold. From this band depend wreaths of roses and other flowers and foliage in colours beautifully painted. In the centre is a group of roses and foliage. The reverse side shows a peculiarity of the Bristol plate, namely, the double ring—a device often used at this factory to strengthen plates and dishes. The mark is a cross in gold.

Another variety of the ribbon pattern may be seen in No. xvi. This slightly fluted plate, with a scalloped edge, is gilt in the Dresden style. The border is composed of



No. XV.—SCOLLOPED DESSERT PLATE OF BRISTOL PORCELAIN BEAUTIFULLY PAINTED WITH RIBBON BORDER AND FLORAL WREATHS MARK: + IN GOLD

three lines of gold, threaded with a grey ribbon, and enclosing sprays and sprigs of flowers and foliage in colours. The mark is a cross and the numeral 3 in grey blue.

A pattern of unusual colour and design is seen in No. xvii. The saucer-shaped plate, with gilt Dresden edge, is powdered over with tiny flowers and foliage in gold, and is surrounded by a scroll design in bright red shaded to orange, wound round by a thread of gold. Between each scroll is a Tudor rose in gold, from which hang wreaths of bright green foliage. The double ring may again be found at the back of this plate, the inner one enclosing the mark—crossed swords in blue underglaze, and the numeral 5 in gold.

It is interesting to note that the numerals used at Bristol range from 1 to 24. No higher number was used. It is believed—and there is weighty evidence to support the belief—that Bone marked his work with the numeral 1. Pieces so marked exhibit a more than ordinary amount of artistic skill and feeling. It has been proved beyond a doubt that William Stephens used the numeral 2, but unfortunately none of Champion's other artists have been identified by this means. There is, of course, a large quantity of unmarked Bristol porcelain to be met with, but a study of the Fry collection strengthens the belief that the better class services made by Champion were, as a rule, marked.



NO. XVII.—SAUCER-SHAPED PLATE OF BRISTOL PORCELAIN DECORATED IN ORANGE, LAUREL-GREEN, AND GOLD MARK : CROSSED SWORDS IN BLUE UNDERGLAZE, AND THE NUMERAL 5 IN GOLD

Pictures

The supposed Leonardo discovered at Milan

By Ettore Modigliani, Director of the R. Brera Gallery, Milan

WE have recently had another proof how the interest aroused in the works of the great masters has become really hysterical, a simple, uncontrolled suggestion having been sufficient to agitate artistic circles.

There appeared one day in a political Roman journal an article devoting two columns of prose to the discovery of a new, authentic, undoubt-able Leonardo; and this news, wired in all directions, excited interest, curi-osity, and sensation in all parts of the world. Without any indication of the origin of this news, of the authority or critical competence of its originator, it was spread as an indisputable truth, reproduced in the daily papers, and commented upon in the art magazines, without anybody asking the question: "But upon what ground does this supposed discovery stand?"

And thus the news

is spread, the attribution is credited, so much credited that perhaps in eight or ten years' time it will bring fame to the student who, by sound reasoning, will dispel the error, and throw the idol off its pedestal. Many supposed discoveries have been thus de-molished, and no time should be lost in revealing the truth about the new "Leonardo."

This is how it all came about: In December last a Milanese student, Dr. Diego Sant' Ambrogio, wrote in the *Osservatore Cattolico* about a picture which he had seen in a private house —a picture bearing on the reverse a seal with the arms of the Settala and Cre-venna families. It is known that the Settala collection, by the will of Canon Manfredo Settala, dated 1680, was left to the Ambrosiana Library in Milan, where it is now pre-served. It is also known that, the works not having been handed over to that institution



IMITATION OF LEONARDO DA VINCI
IN A PRIVATE COLLECTION AT MILAN

The Connoisseur

before 1751, some of them were appropriated by the Canon's heirs and relations, among whom was a niece, Maria, wife of a Crevenna. Admitting the authenticity of the seal, the picture seen by Sant' Ambrogio was thus formerly in the Settala collection. And just because in a catalogue of this collection, compiled in Latin in 1664 by Paolo Maria Terzago, No. 33, a "Mulier creditur meretrice" is described as "opus eximii illius pictoris Leonardi De Vinci," Sant' Ambrogio identified the picture seen by him as the one indicated by Terzago, and suggested—but cautiously and tentatively—that the picture was actually the work of Leonardo.

But no such prudence and hesitation were shown by the contributor to an important Roman journal, who, on the authority of the Milanese student, who was probably more surprised than anybody else, announced as a definite fact the discovery of a lost masterpiece by Leonardo da Vinci. Once started on this road, the writer gave full rein to his fancy. Could this woman's figure not be a portrait? And could it not be the portrait of Lodovico il Moro's mistress, Cecilia Gallerani? Why not? And thus, as I have said, the telegraph wires and serious journals spread the news of the discovery of the Gallerani portrait.

Various objections may, however, be raised against this fantastic argument.

(1) That the figure, which has a certain analogy with the sanguine sketch at Chantilly, and with the nude woman at the Hermitage, and with others, cannot with certainty be identified as the picture No. 33 of the Terzago catalogue.

(2) That blind faith should not be placed in the words of Terzago's inventory, since it is known to every student to-day how little respect is due, in most cases, to the attributions in the *Inventories* and *Descriptions* of the seventeenth and eighteenth centuries.

Nor is it safe to transfer, as Sant' Ambrogio would have it, the paternity of the attribution from Canon Manfredo Settala, who was not exactly an art expert, to his ancestor Ludovico Settala, who lived at a time less removed from the master's death, since the

distance of a century is such as not to justify the certainty given to that attribution, especially in a period notable for a tendency to make the great masters of the Cinquecento responsible for the most mediocre works by their followers.

(3) That no proof is adduced to affirm that the portrait represents Cecilia Gallerani, except that it is not impossible—as if everything that is not impossible were true!

These objections may be made, and others; but there is one consideration which seems to me to be decisive: that, leaving aside all documentary evidence, works of art speak their own language, and that the figure of a woman here reproduced says in its language that *it cannot be the work of Leonardo*.

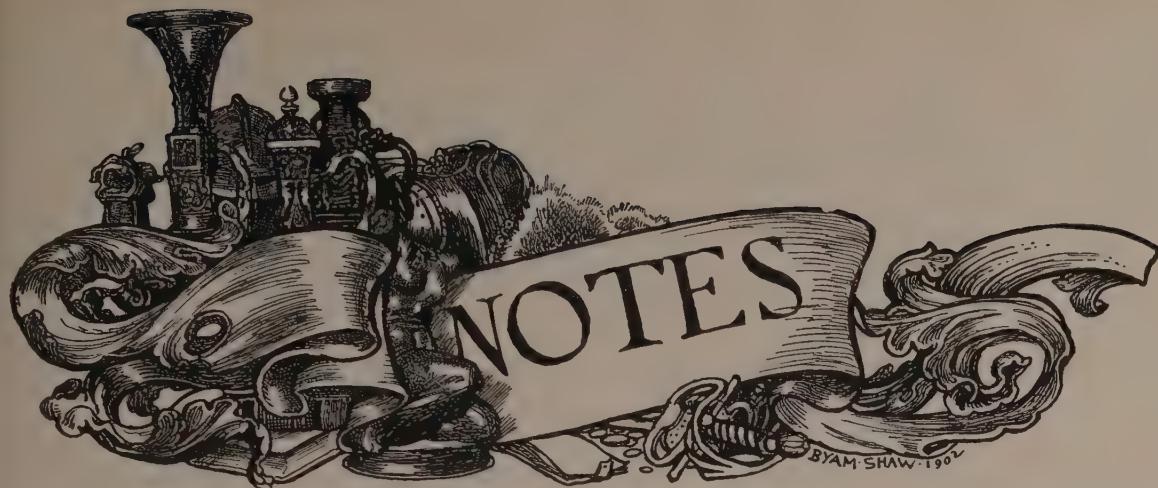
Let me say at once that I have not seen the picture, and that I am judging from a photograph. But though I do not like to talk about what I have not seen, I maintain that, difficult as it is to arrive, from a photograph, at any conviction, and to demonstrate that a picture is by such or such a master, it is possible and very easy to get convinced and to demonstrate that it is *not*.

And thus I ask, with this photograph before me, how it was possible, even for a moment, to ascribe to Leonardo a picture that belongs manifestly to a much later date, and to a mediocre imitator; how it was possible to think that the divine master could have painted that face (which is only Leonardesque in the stereotyped mask of his followers), could have drawn those round eyes and that stumpy left hand, or should have found it necessary to copy himself, giving to the body and the hands the same disposition as that of the *Gioconda*. I ask how one could possibly think that he—the master of all aristocratic nobleness and of all the most refined elegance—should have resorted to the baroque device of the bunches of porcelain-like flowers around the woman's body; and that this fixed, cold, soulless look should have been stated by the brush of Leonardo—the same Leonardo who has revealed to us the highest and the most complex expression of feminine psychology in the beaming eyes of *Monna Lisa*, in which the light of worlds seems to be reflected.





LA COMTESSE DE LIEVEN



THE Istituto Italiano di Arti Grafiche at Bergamo is publishing a series of monographs which promises

An Important Series of Art Monographs to be exceedingly interesting. A great merit of these monographs is that they generally draw attention

to artists whose lives and works have not yet been synthetically treated. Indeed, with the exception of the two volumes on *Giorgione* and *Botticelli*, by Ugo Monneret de Villard and A. J. Rusconi respectively, which must be considered as

light digressions on two Renaissance masters, which cannot add anything to our knowledge on this subject, all the other books of the series have reconstructed artistic personalities that have hitherto not been completely known.

Criticism has already been occupied with the first volume of the series, devoted by Count Malaguzzi Valeri to Amadeo, which throws brilliant light not only on the Mantegazza and Solario families, but on the whole Lombard sculpture of the Renaissance.

Less organic and original is the volume on *Sebastiano del Piombo*, by Bernardini, issued almost at the same time as Dr. D'Achiardi's book on the same subject. The

author has relied too much upon the somewhat antiquated work of Crowe and Cavalcaselle, and has not always made use of more recently published documents. Yet the book is a useful contribution to the knowledge of works jealously hidden in private collections, of which all traces had been lost, and should, if only for that reason, be warmly recommended to all who are interested in the weighty figure of the artist who, first a strict Venetian, was subsequently attracted into the Michelangelesque orbit.

But the two best volumes are doubtless Toesca's *Masolino de Panicale* and Colasanti's *Gentile da Fabriano*. Few questions have excited students more than those which bear upon the origin of Masolino's art and its contact with Masaccio's. Toesca approaches the problem with new research, and devotes minute study to all the Tuscan artist's work, especially to the frescoes at Castiglione Olona, near Varese, and of S. Clementi, which constitute the real problem of Masolino and Masaccio, between whose art he differentiates in a clever and persuasive manner.

In the latest volume of the series, dealing with the life of Gentile da Fabriano, Colasanti



CORONATION OF THE VIRGIN BY GENTILE DA FABRIANO
HEUGEL COLLECTION, PARIS

takes such careful note of all that has already been written on the subject, that his bibliography may be said to be complete. But, in quoting the views of others, Colasanti subjects them to severe reasoning, confronting them with documents, correcting dates, and arriving at new conclusions, which are invariably methodical and impartial. To the known documents he adds one which allows us to fix the great painter's death between September 1st and October 13th of 1423.

What were the forerunners of Gentile's art? In trying to solve this question, Colasanti applies himself to an investigation of the traditions of Fabrianese painting in the second half of the fourteenth century. Thus, having recorded the true personality of Allegretto Nuzi, as against the hasty and erroneous conclusions of Suida, and having traced the figure of Francescuccio Ghissi, the author, by means of subtle analysis, throws light upon the highly poetic art which flourished along the wooded back of the Central Apennines. Strange links connect this art with that which flourished contemporaneously at Cologne, in Lombardy, at the court of the Dukes of Berry, and in all Central Europe, and Colasanti observes and explains, better than has ever been done before, the common characteristics of this style, which seems to reflect the sane naturalism of the frescoes in the Chapel of S. Nicola in Tolentino, the paintings of the Chapel of S. Antonio in the Pieve Settempedana, near Camerino, and the works of Lorenzo il Vecchio da Sanseverino and Ottaviano Nelli.

Educated by such teaching, Gentile soon found his own way and became the chief representative of that transition style, which is not yet quite free from late Gothic mannerism, but is already illuminated by the light of the new spring. But this point was only to be reached through the slow series of experiments and efforts explained by Colasanti, who follows the evolution of that complex personality, building, upon a basis of documentary evidence, dated pictures, and stylistic comparisons, the chronology of his works, from the ancona at the Brera, the earliest preserved sign of his activity, to the admirable fresco at Orvieto Cathedral, which marks the highest development of the master's style.

Colasanti publishes in his volume an unknown picture by the great master, one of the most important works of his brush: a *Coronation of the Virgin*, which, to judge from the execution, should be dated 1423-25, the period of the *Adoration of the Magi*, and of the Quaratesi poliptych. By the publisher's courtesy, we are enabled to reproduce this beautiful picture, an admirable vision of rich

colour and light, in which the figures seem to move in a golden atmosphere.

In his last chapter Colasanti deals with Gentile's influence, and, after having tried to establish the Michele Ongara mentioned in a document of 1423 as one of his pupils, he follows the traces of the master's teaching in the Marshes, the Abruzzi, in Tuscany, Umbria, and Venice, drawing attention to a large number of works scattered in remote and unknown little churches and in private galleries.

ADRIAEN VAN OSTADE, the master of scenes of rustic life in Holland, is represented by several little pictures in the Rodolphe Kann Collection, and **Our Plates** amongst them the one reproduced as our frontispiece shows the artist in his most favourable aspect. The pupil of Frans Hals, it was only under the influence of Rembrandt's works that Ostade's originality was fully developed. To this influence he owes the warm tonality, the light and fluid handling with the transparent browns in the shadow, the profound harmony of colour, the chiaroscuro, and above all, the expression of quiet well-being, of contented, serene life, even in humble conditions, common to most pictures of this period.

The picture reproduced, which is signed below on the right A. V. Ostade, at one time figured in the Manfrin Collection, Venice, and that of Baron de Beurnonville, Paris.

Henry Meyer, the engraver of our colour-print, *Psyche*, was one of the most successful exponents of the stipple method popularised by Bartolozzi, whose pupil he was, and as a consequence his prints in this manner, more especially his portraits, are keenly sought for.

Meyer was a nephew of Hoppner, and some of his finest achievements are his plates after his uncle's portraits. He practised in mezzotint as well as stipple, and worked for a time for Alderman Boydell.

Psyche and *Hebe* are perhaps his two best prints after Hoppner, the first being a portrait of the Hon. Mrs. Paget and the other representing the beautiful Mrs. Jerningham.

Our colour-plate, *Madame Victoire*, after the painting by Nattier, is another of the many fine portraits by this painter at Versailles, and makes a fitting pendant to the portrait of her sister Louise, reproduced in our last number. There are other portraits of this comely daughter of Louis XV. at Versailles, notably one by Madame Labille-Guiard, who also painted portraits of her sisters Elizabeth and Adelaide.

William Bromley, whose portrait after Lawrence of the Comtesse de Lieven we reproduce, was one of the most prolific engravers of the first half of the last century.



By the courtesy of Messrs. Dowdeswell we are enabled to reproduce the portrait by Nicolaas Maes which realized a record price at **A Portrait By N. Maes** Messrs. Christie's rooms last February. This masterly portrait, which measures 45 in. by 35 in., is signed and dated 1669, and is of especial interest on account of the fact that it was painted in the master's transitional period. Nevertheless, it possesses all the charm of technique and the glowing Rembrandt-esque colour which were the characteristics of his early manner. Dr. Martin, of the Hague, recognises this picture as the pendant to the portrait of an old man in the Mauritshuis. This is probably the same old lady who sat to Rembrandt for the portrait in the National Gallery (No. 1675), and the picture is undoubtedly the finest known portrait by Nicolaas Maes.

A CATALOGUE of great interest to collectors is that just issued by Messrs. E. Parsons & Sons, Brompton Road, in which is contained **Rare Book Catalogue** many fine works on architecture, furniture, ceramics, silver ware and lives of painters; specimens of old bookbindings; sporting and other books with coloured plates; French illustrated books of the eighteenth century; and a valuable collection of original drawings comprising fine examples of William Blake, Boucher, Lancret, Cosway, Downman, Gainsborough, Sir Thomas Lawrence, etc., etc.

THIS interesting collection of original designs, by **The Wedgwood Museum at Etruria** Flaxman and others; a large series of experimental "trials," pattern models, designs, etc., made or used by Josiah Wedgwood, is now complete,

and certain alterations for improved lighting, etc., being finished. The catalogue, with 110 illustrations and facsimiles, by Mr. F. Rathbone, is now ready for delivery. Her Majesty the Queen has graciously accepted the first copy printed.

Masonic Prints of the 18th Century

IN a recent number of *THE CONNOISSEUR MAGAZINE* I described an important series of Masonic engravings, constituting a list of "The Regular York Lodges of Free and Accepted Antient Masons," and dated 1753. Thanks to the help of Mr. W. J. Hughan I was able to identify the engraver, "Brother Evans"—a craftsman, by this evidence, of no mean skill, but, so far, unknown to the biographers. Mr. H. Sadler, however, discovered him to have been a certain Jeremiah Evans, who dwelt at the "Blue Last," Bear Street, Leicester Fields, and who, in this year 1753, was Senior Warden of Lodge No. 12 of the above order, meeting at the "Carlisle Arms," Queen Street, Soho. And it is now possible to add, in some small measure, to the list of his work. The first of the prints now reproduced is an invitation card, which unfortunately has no date, although "Monday" has been altered in ink to Sunday, and



NO. I.—MASONIC INVITATION CARD

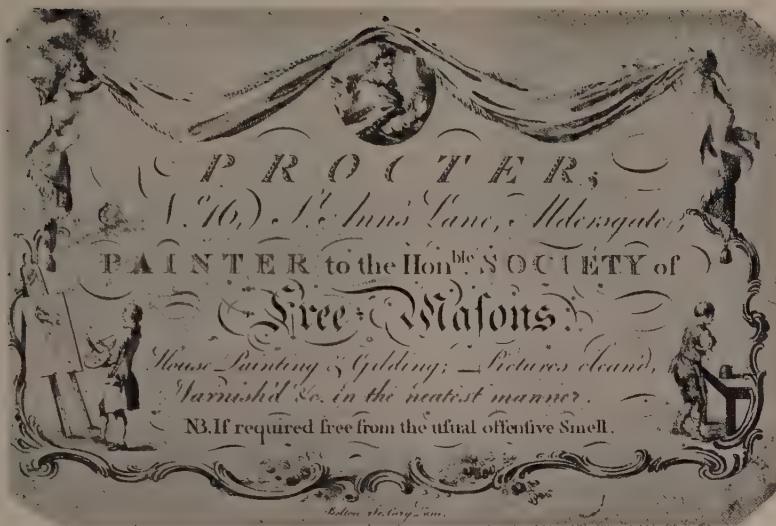
the day of the month filled in. The inscription, as corrected, reads thus: "Br. —. Your Company is desired at the Black Horse in Oxendon Street on Sunday the 16th Inst. at 6 o'Clock to Attend the Companions of the E.G. & R.L.C.R. By Order of P.T.H.A.Z.L. & I.A.W.H.S.S.O.I.N.R.S." This is followed by a monogram T.H., and the words: "Br. Evans sculp." What the meaning may be of this mystic array of initials some one versed in the old lore of Masonry may be able to say. But the ornament within which the whole is placed gives decided artistic interest to the

composition, especially in relation to the prints already referred to. The original of the illustration is somewhat stained and cut; as it stands it is $7\frac{1}{8}$ in. by $5\frac{1}{2}$ in. in size. It has been folded for delivery, and is addressed on the back, "To — Everingham." This may give a clue to the precise identification of the print. It may be worth pointing out that a hosier and glover, with this unusual name, carried on his business, perhaps a little later, at 374, Oxford Street. His trade card has, however, no Masonic symbols, and was engraved by "Welch, 2, Lamb's Conduit Street."



NO. II.—MASONIC PRINT

Notes



NO. III.—MASONIC PRINT

The second illustration to this note is an anonymous ornament, evidently relating to a business house or inn called "The Greyhound," with a well-designed border and series of Masonic emblems. There are certain *minutiæ* of workmanship in this print which incline me to suggest that it also may have been engraved by Jeremiah Evans; but the points are not definite enough for more than a suggestion. The lettering, whatever it may have been, has been cut away from the otherwise excellent impression before

me. Possibly some collector may possess a complete example.

The third example gives us the name and address of no less a person than the "Painter to the Hon^{ble}. Society of Free Masons"—Mr. Procter, of 16, St. Ann's Lane, Aldersgate. He combined house-painting with picture-cleaning, and the design suggests that he may even have been willing, at a pinch, to undertake the high vocation of the artist. His card was engraved by Bolton, Cory Lane.—EDWARD F. STRANGE.



ANTIQUE SILVER, IN THE COLLECTION OF THE REV. G. WHARTON, M.A., OF S. PETER'S COLLEGE, RADLEY

In centre a large repoussé tankard with hall-mark of Charles I., a pair of Queen Anne candlesticks, with a pair of old French candlesticks at back. On extreme right a fine George II. cup, and on extreme left a silver-gilt Queen Anne cup; also a smaller Queen Anne cup and a George II. jug, with a pair of George II. caddies, and in front a very interesting pair of Elizabethan silver-gilt cruets for Holy Communion—one marked with A, and the other with V, referring to the water and wine for mixed chalice.

Bristol Corporation Plate

To the Editor of THE CONNOISSEUR MAGAZINE.

SIR,—Amongst the interesting illustrations of the Corporation plate of the City of Bristol, which appear on page 156 of this month's number of THE CONNOISSEUR MAGAZINE, there is a representation of a Monteith bowl, on which the following inscription is engraved:—

“The guift of M^r George Smyther” — “Exchanged in ye year 1709.”

On seeing this I felt sure that the name Smyther (*sic*) was either a clerical error or a mistake in the inscription, and I accordingly wrote to the municipal authorities of the City of Bristol, who most courteously searched their records for me, and sent me extracts from them, which, I think, it will be admitted amply prove that I was right.

In the Will of George Smythes, Alderman of London, made in the year 1614, proved 1615, and preserved at Somerset House under the reference number “67 Rudd,” the following occurs:—

“Item. I give and bequeath to the City of Bristol one guift cup of the value of twenty pounds.”

This extract, with many others from the Will, I have amongst my family papers, the testator being an ancestor of mine; and hence I formed the conclusion that the original cup, which the Monteith bowl of 1709 represents, was given by George Smythes, not Smyther. This view the following extracts kindly sent me by the City Treasurer of Bristol fully confirm—

Extracts from the Minutes of the Bristol Common Council, 20th January, 1708.

“Itt is thought fitt that M^r George Smythies, Aldⁿ of London guift to this City (1615) being a large Cupp and Cover wt 66 ounces be exchanged for a Monteith and yt 20 ounces be added.”

“A Monteth in weight one hundred and five ounces seaven pennyweights exchanged for a Cupp and Cover weight sixty six ounces, being the guift of M^r George Smithies to wh is added 39 ounces and seaven pennyweights att the City Charges.”

It would be foolish, as it would be profitless, to criticise now the action of the Bristol City Fathers of two hundred years ago; but it is impossible to repress a sigh of regret that such an extremely valuable piece of plate as a cup with cover weighing 66 ounces of the year 1615 has been lost to the City of Bristol through the doubtless well-intentioned, but mistaken action of

its former representatives. It has, however, occurred to me that it is just possible the cup may still be in existence and traceable, for the records do not state that it was melted down, but only exchanged, and in all probability the arms of George Smythes were engraved on the original cup, though the City arms only appear on the Monteith. In case this should have been so, I give the arms, the original exemplification of which, with the grant of crest (dated 1603), is still in possession of the family: Argent a chevron azure between three oak leaves, vert on each an acorn, or. Crest: a demi-arm azure and hand proper holding a branch of oak leaves with acorns or, set on a wreath of the colours.

I am, Sir, your obedient servant,

R. H. RAYMOND SMYTHIES (Major).
Army and Navy Club,
30th March, 1909.

Since writing this letter, Major Smythies has received the following communication from the City Treasurer of Bristol:—

“I propose (when properly authorised) to have the name on the Monteith changed from Smyther to Smythes. It will then agree with the name of the George Smythes who left the Cup and Cover by will to the City in 1615. And I shall be glad to know that this will meet with your approval.”



ARMS OF GEORGE
SMYTHIES, OF WIKE
COURT, NEAR BRISTOL

Books Received

The National Gallery, Parts IX. and X., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net; *The National Gallery*, Vol. I., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 10s. 6d. net; *Holbein*, by S. L. Bensusan, 1s. 6d. net; *Burne-Jones*, by A. Lys Baldry, 1s. 6d. net; *Master Painters of Britain*, by Gleeson White, 5s. net; *Beautiful Flowers, and How to Grow Them*, Parts VII. to XI., by Horace J. and Walter P. Wright, 1s. net each. (T. C. & E. C. Jack.)

William Blake, by Basil de Selincourt, 7s. 6d. net.; *A History of Art*, Vol. II., The Middle Ages, by Dr. G. Carotti, 5s. net. (Duckworth & Co.)

Index to “Book-Prices Current,” 1897 to 1906, by William Jaggard, £2 2s. net. (Elliot Stock.)

Notes from Sotheby's, by Frank Karslake, £1 5s. (Karslake and Co.)

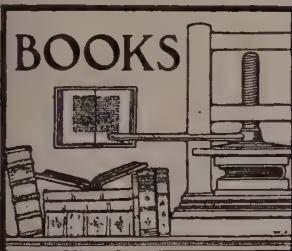
The Book Monthly, April, 1909, 6d. net. (Simpkin, Marshall and Co.)

The Reliquary, April, 1909, edited by Rev. J. Charles Cox, 2s. 6d. (Bemrose & Sons Ltd.)

Ceramiche Orvietane Dei Secoli XIII. & XIV., by Alessandro Imbert, £ (Forzani & Co., Rome.)



THE sale of books and manuscripts held by Messrs. Sotheby on the 2nd and 3rd of March afforded an excellent opportunity for collectors to acquire some really good works at a small cost, but was otherwise of little interest, and the same may be said of Messrs. Hodgson's sale of



March 2nd and two following days, though that was distinctly the better of the two. The catalogue contained *inter alia* a number of *Editions de Luxe* of standard and well-known works, and as some curiosity is often manifested to know the degree of estimation in which they are at present held, we give a full list of them with the prices realised. They were as follows:—*Lord Lytton's Novels*, 32 vols., 8vo, £7 7s. (cl. with white labels); *George Meredith's Works*, 32 vols., 8vo, 1896-8, £14 10s. (cl.); *Walter Pater's Works* and the *Essays from the Guardian*, 9 vols., 8vo, 1900-1, £10 10s. (art cl.); *Lord Tennyson's Works*, with Life by his son, 12 vols., 8vo, 1898-9, £5 2s. 6d. (art cl.); *Charles Lamb's Works*, with Life and Essays, edited by Canon Ainger, 12 vols., 8vo, 1899-1900, £5 15s. (art cl.); *Edward Fitzgerald's Works*, 7 vols., 8vo, 1902-3, £1 12s. (art cl.); and *Charles Kingsley's Works*, 19 vols., 8vo, 1901-3, £6 (art cl.). These books made a good show, and the prices realised for them disclose in a very remarkable manner the extent of the popularity enjoyed by each of these authors at the present time. Regard being had to the number of volumes in the set, Lord Lytton is at the bottom of the list, and this is true to fact, though perhaps only temporarily so. Lord Lytton's novels are not now read as they used to be—they are too stilted and sentimental to suit the present age, and even the original editions have greatly fallen in value, as the booksellers declare.

On March 10th Mr. J. C. Stevens held one of those sales of Natural History Books for which his firm has for many years been justly celebrated. Works of this class appeal only to a comparative few, but the demand for them has always existed within a limited circle, and will, no doubt, continue to do so, irrespective of the

decrees of fashion, for they are, for the most part, technical works which collectors of Natural History specimens cannot afford to be without. The prices realised at this sale were, as is usual in the King Street rooms, good. Barrett's *Lepidoptera of the British Islands*, complete in 11 vols., 8vo, 1892-1907, sold for £22 (7 vols. in hf. mor., the rest in parts); Herrich-Schäffer's *Bearbeitung der Schmetterlinge von Europa*, 6 vols., 8vo, 1843-56, from the Christoph library, £26 (cl.); Salvin and Godman's *Aves*, 4 vols., 8vo, 1879-1904, £8 15s. (unbd.); Moore's *Lepidoptera of Ceylon*, 3 vols., 4to, 1880-7, £12 (hf. mor.); the new issue of Curtis's *British Entomology*, 16 vols., £11 (cl.); Cameron's *Phytophagous Hymenoptera*, 3 vols., 8vo, £6 6s. (hf. mor.); and many other volumes of *Biologia Centrali-Americanana*, including Distant & Champion's *Rhynchota, Hemiptera-Heteroptera*, 2 vols., 1880-1901, £6 12s. 6d. (hf. mor.); Cameron and Forel's *Hymenoptera*, 3 vols., 1883-1900, £6 6s. (hf. mor.); and *Diptera*, by Osten-Sacken and others, 3 vols., 1886-1903, £7 10s. (unbd.).

From the point of view of the all-round bookman as well as from that of the collector of rare editions, there was really very little opportunity for acquiring anything of importance till the middle of the month was reached. On the 11th and following day it is true that Messrs. Puttick & Simpson sold a few good books, among them Miss Burney's *Evelina*, with coloured plates by Heath, 1821-2, 8vo, £16 16s. (mor. ex.); and Calef's *More Wonders of the Invisible World display'd*, small 4to, 1700, £12 (orig. cf.); but speaking generally, hardly anything of interest is noticeable till Sotheby's commenced in earnest on the 16th and 17th of March, continuing practically *de die in diem* to the end of the month, when the second portion of the library of the late Lord Amherst of Hackney came to the hammer. This sale of the 16th and 17th, which realised a total sum of £1,735, was remarkable from a dual aspect; the catalogue contained a short descriptive account of an extensive collection of Oriental manuscripts and printed books, mostly Persian, and an unusually lengthy series of tracts by Martin Luther, in German Gothic letter, with fine woodcut borders by Holbein, Lucas Cranach, Burgkmair, and other old masters. The Oriental works were nearly all sold two or more at a time, and the prices realised were not high, so that it is hardly

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necessary to say anything about them, especially as they could not be described with sufficient clearness in a small space. The Luther Tracts, with two exceptions, sold for insignificant sums, varying from 5s. to two guineas each. These two were the *Disputatio pro Declaratione virtutis Indulgentiarum*, a pamphlet of four leaves, printed in 1517, 4to, £21 10s.; and *Eyn geystlich edles Buchleynn; von rechter underscheyd und Vorstand*, a pamphlet of fourteen leaves, printed at Wittenberg in 1516, £21. This seems to have been Luther's first published work, while the *Disputatio*, directed principally against the Dominican monk Tetzel, who had come to Wittenberg selling pardons and releases from purgatory, in accordance with the indulgence issued by Pope Leo X., was probably his second.

Among other works disposed of at this sale was a very fine copy of Blake's *Songs of Innocence and of Experience*, the text and illustrations engraved together and coloured by the author, 1789, 8vo, £166 (orig. cf., covered with small stars). This important work is, of course, engraved throughout, and invariably brings a high price. A copy sold on December 3rd, 1906, for £107, and the one belonging to the Earl of Crewe for as much as £300 in March, 1903. That, however, was of exceptional interest, as it had 54 plates, all coloured by Blake himself, within outer frames of fanciful designs. It is also necessary to mention three "Trial" books printed solely for Tennyson's personal use—*The Falcon*, 1879, *The Cup*, 1881, and *The Promise of May*, 1882, each in its original wrappers. The amount realised for the three was £60, little enough, for *The Cup* has sold for as much as £46, and *The Falcon* for £52, though that was ten years ago, and other copies seem to have been unearthed since then. So also the following should be noted:—Nolhac's *Les Femmes de Versailles*, a series of 32 large coloured portraits on Japanese vellum paper, with text, one of 100 numbered copies, Goupil et Cie, folio, £81; a fine set of Blaeu's *Le Grand Atlas*, 12 vols., on large paper, 1667, folio, the maps and details of costumes beautifully coloured, and all the arms heraldically emblazoned, £46 (mor. ex.); the Marquis of Winchester's *The Lord Marques Idleness*, 1587, a fine copy in morocco extra, £5 10s.; *The Sporting Magazine*, vols. 34 to 82 (vols. 43 and 75 missing), 1809-33, 8vo, £19 5s. (hf. cf.); Rudyard Kipling's *Echoes*, one of the rarest of his writings, privately circulated when the author was a young man on the staff of the *Civil and Military Gazette* (1884), 8vo, £5 7s. 6d. (wrappers); John Ford's *The Ladies' Trial*, 1639, 4to, £6 15s. (mor. ex.); Bateman's *Orchidaceæ of Mexico*, 1837-43, folio, £10 (hf. mor.); and the first edition of the standard Welsh Bible, printed at Llundai (i.e., London) in 1620, folio, £20 (russ., some leaves defective).

Messrs. Sotheby's sale of March 18th and 19th contained some very important books and manuscripts. The first edition of Walton's *Compleat Angler*, 1653, measuring about 5½ in. in height, realised £1,085, a high but not a record price, as Mr. Van Antwerp's copy in the original sheep went for £1,290 two years ago. This one was described as being in the original calf. *Shakespeare's*

Poems, 1640, wanting the second title, but with the portrait, made £310 (orig. cf.); and Dean Swift's own copy of the *Miscellanies in Prose and Verse*, 3 vols., 1727, and the third volume of *Miscellanies*, making together 4 vols., 1727-32, £117 (old cf.). These books contained hundreds of MS. corrections, as well as an original four-line stanza, somewhat characteristic of the irreverend author referred to. They ran as follows:—

"He caught me one morning correcting (?) his wife,
But he maul'd me I neer was so mauled in my life,
So I took to the road and what's very odd
The first man I robb'd was a Parson by G——."

We always thought that Swift was of a somewhat romantic disposition, and now feel sure of it. At this sale also a "Horn book" of the time of Queen Anne sold for £41, but it was of unusually good quality in a frame of silver. Ordinary examples of these Horn books, once so common, and now so difficult to meet with, do not realise more, as a rule, than about £15. Of more interest and importance in every respect was the so-called *Pearl Bible*, printed by John Field in 1653, and supposed to have belonged at one time to John Bunyan. This memorial realised £61, and would have sold for much more had it contained an inscription or other evidence of ownership. Its pedigree can be traced to Martha Wethered, who is said to have received it from Bunyan's second wife, and in all probability that was the case, though the proof is apparently not conclusive. The following books should also be made a note of:—*Bacon's Essays*, 1612, 8vo, £17 (orig. sheep); Mrs. Browning's *Battle of Marathon*, 1820, 8vo, £97 (contemp. cf.); an *Ordinal of Edward VI.*, printed by Grafton in 1549, £34 (unbd.); *Burns's Poems*, the first Edinburgh edition of 1787 having the asterisks filled in with the full names, in Burns's own hand, £75 (orig. cf.); *Lancelot du Lac*, 3 vols. bound in one, 1533, folio, £23 (new mor. ex.). Several fine illuminated manuscripts were also disposed of, but they cannot be properly described in a small compass. One realised £400, another £420, and a third £245. The total amount realised at this sale was £4,567 for the 305 lots in the catalogue.

We now come to the concluding portion of the magnificent library formed by the late Lord Amherst of Hackney, which Messrs. Sotheby sold on March 24th and three following days. It will be remembered that the first part realised £18,072 19s. in December last, and this with £14,519 12s. now obtained as the result of the final four days' sale, makes a grand total of £32,592 11s. To this, however, must be added £20,000 said to have been paid by Mr. Pierpont Morgan for the fifteen Caxtons which were sold privately, so that Lord Amherst's library may be said to have been disposed of for a total sum of £52,592 and some odd shillings. Large as this amount is, it is far from constituting a record—a position held at the present time by the celebrated library of William Beckford, of Fonthill, which from first to last realised as much as £89,200. The Ashburnham library realised £62,700 in 1897-8; Heber's

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library, £57,500 in 1834-7; and the Sunderland library, £56,000 in 1881-3. Were any of these great collections to take concrete form again, and to be brought to Sotheby's, they would undoubtedly realise a great deal more than the amounts credited to them, so that the Amherst library, important as it was, nevertheless occupies a subordinate position in the memory. It will long be regarded, however, as a memorial of a true collector who brought to bear on its formation infinite patience and great knowledge and judgement.

A critical analysis of the Amherst sale would not only occupy much more space than is available, but be of little use without the catalogue to refer to. All that can be done here is to point to some of the most important books which were sold on March 24th to 27th, and to add, here and there, such comments as may be necessary. The exceedingly rare first edition of the *Imitatio Christi*, printed at Augsburg by Gunther Zainer, without date (but 1471), in small folio, is the first work on the list to attract notice. This realised £200 (modern mor.), while the first edition of the *De Divinis Institutionibus*, of Lactantius, printed by Sweynheym and Pannartz in 1465, folio, made £350. This is noticeable as being the first book printed in Italy, and the second book for which Greek type was cast. It was bound in morocco super extra, by F. Bedford, and is said to be the last piece of work undertaken by him. The second edition of the same work, printed three years later by the same craftsman, sold for £115 (old russ.). The copy of *Queen Elizabeth's Prayer-Book and Psalms* of 1571, which realised £140 at the Earl of Crawford's sale in 1889, now made £220 (orig. cf.); and the second issue of the first *Prayer Book of Edward VI.*, printed by Whitchurch in March, 1549, £102. The original edition of Marbeck's *Book of Common Praier Noted*, R. Grafton, 1550, small 4to, is a very scarce and interesting book, and for this £140 was obtained (modern mor.); *John Knox's Liturgy* of 1556, equally important, realised £102 (velvet, with gold clasps); *King Henry VIIIth's Primer* of 1533, printed by Kerver at Paris "att the expenses of Johan Growte boke seller yn london," 12mo, £140 (new mor.); an *Ordinal of Edward VI.*, R. Grafton, 1549, sm. 4to, King Edward's own copy with the royal arms, £205 (orig. cf.); and the *Psalterium Henrici Septimi*, printed at London by William Facques in February, 1504, £167 (old Harleian mor.). Books of this class, though exceedingly important, are more of antiquarian than literary interest.

More noticeable from a general standpoint is the scarce first edition of Richard de Bury's *Philobiblon*, 1473, small 4to, for which £150 was paid (modern mor.). The second edition of 1483, for which £50 was obtained, is scarcer, but not so valuable. There were three Shakespeariana in this sale — the first edition of *A Midsomer Night's Dreame*, printed by James Roberts in 1600, 4to, £65 (new vell., defective); and two imperfect copies of the first folio, which were sold together for £800 — a sum which though large was proportionately exceeded by the *Speculum Humane Salvationis*, printed

by Veldener in 1483. This was bound in modern calf, with brass clasps, and realised £475. Another extremely scarce work, the *Vieux Abridgement des Statutes*, printed about 1481 by Letou and Machlinia, the first printers in the City of London, sold for £112 (modern vell.), while the last edition of *Tyndale's New Testament* as revised by himself, made £250 (mor., antique). This was printed on yellow paper by Martin Emperour at Antwerp in 1534-5, and so far as is known is unique. It must not be supposed from this recital that Lord Amherst's library consisted entirely of extremely expensive books beyond the reach of the vast majority of collectors. There were books of every degree of rarity, though all alike seem to have brought their full value; if indeed any narrow limit can be placed on the prices collectors are prepared to pay for books which appeal to them. That these prices are advancing by leaps and bounds is only too evident, for Lord Amherst made many notable purchases which, in these days, are accounted extraordinary bargains, so greatly has the value of many of his books increased.

For instance, he obtained for £6 at the sale of the "Lakelands" library in 1891 a copy of the first edition of the *Book of Common Prayer* printed in the Irish character, by John Francon in 1608. It now realised £47, while another book noticeable as having once been in the library of Diane de Poitiers was sold for £100, although the price he paid for it was but £12 12s. Lord Amherst's judgement which prompted him to buy these books and others like them was thoroughly sound, and time has proved it to be so, for on a moderate computation the result of the sale shows a profit of over £15,000. Still, strange as it may appear, it does not pay, from a mercantile standpoint, to buy books as an investment. It might do so if each transaction were regarded as final, but unfortunately the growing item of interest on the money expended has necessarily to be brought into the account. Lord Amherst was not actuated by any consideration of pecuniary profit; but many collectors are, and it is this question of interest on money expended which upsets all their calculations, and converts what is an undeniable profit on paper into an assured loss in the end.

BEYOND one sale in London and one in Edinburgh, the March picture dispersals were of very little interest. The entire stock of Messrs. Thos. Agnew & Sons' Liverpool branch was dispersed in that city by Messrs. Brown & Rose, of 11, South Castle Street, on March 15th and seven following days; no prices are available, but the fact of the sale

having taken place is worth a passing reference. There were two or three lots in Messrs. Christie's miscellaneous sale on March 6th: F. D. Hardy, *The Wedding Breakfast*,



34 in. by 49 in., 1871, 110 gns.; W. Shayer, sen., *A Scene on the Sussex Coast—Morning*, 27 in. by 36 in., 72 gns.; and Albert Moore, *Hydrangeas*, 45 in. by 17 in., 100 gns.

Mr. Dowell sold at his gallery, 18, George Street, Edinburgh, on March 5th and 6th, the valuable and choice collection of oil paintings and water-colour drawings of the late Mr. John Ramsay, of Dundee and Tayport. Some high prices were realised, and in several instances "record" ones reached. Scotch artists largely predominated, but there were also some examples of the modern continental schools. The more important were as follows:—W. McTaggart, R.S.A., *Welcome to the Herring Boats*, 48 in. by 32 in., 1885, 300 gns.; *White Bay, Jura in the Distance*, 30 in. by 23 in., 1903, 170 gns.; *The Rescue*, 36 in. by 26 in., 1895, 170 gns.; *A Shingly Shore*, 30 in. by 24 in., 1903, 150 gns.; *White Bay—Mull of Cantyre*, 22 in. by 15 in., 145 gns.; *In Their Native Element*, 18 in. by 12 in., 1882, 140 gns.; *Harvest in Midlothian*, 52 in. by 35 in., 1899, 195 gns.; *Fishers at Dawn, Loch Fyne*, 42 in. by 30 in., 1883, 200 gns.; and *Midsummer Day*, 25 in. by 17 in., 1889, 160 gns. The many examples of J. L. Wingate, R.S.A., included *Quiet of Evening*, 13 in. by 17 in., 95 gns.; *Shimmering Sunshine, Arran*, 24 in. by 18 in., 100 gns.; *Summer Sunset*, 24 in. by 18 in., 110 gns.; *Sunset over a Moor*, 17 in. by 20 in., 95 gns.; *Harvest in Arran*, 20 in. by 14 in., 135 gns.; and *Veiled Moonlight*, 19 in. by 17 in., 105 gns. There were also the following: By G. Paul Chambers, R.S.A., *Rain at Sligachan, Isle of Skye*, 31 in. by 19 in., 410 gns., and *Douce Davie Deans*, 20 in. by 24 in., 275 gns.; Sam Bough, *Storm at Canty Bay*, 24 in. by 18 in., 290 gns., and a water-colour drawing by him, *Norham Fair*, 12 in. by 9 in., 1869, 64 gns.; Alexander Fraser, R.S.A., *The Burn at Dalmally*, 20 in. by 13 in., 170 gns., *Pool on the Poet's Burn, Currie*, 21 in. by 15 in., 155 gns., and *Ben Aan and Ben Venue from Loch Achray*, 18 in. by 13 in., 140 gns.; Edwin Alexander, A.R.S.A., *Jacobin and Fantail*, 17 in. by 19 in., water-colour drawing, 155 gns.; and John Phillip, *Kate Nickleby*, 16 in. by 20 in., 185 gns. Of the pictures by modern continental artists we may mention the following:—James Maris, *Sunset with Dutch Herring Boats*, 10 in. by 13 in., 510 gns., and *Canal, Amsterdam*, 24 in. by 18 in., 425 gns.; Anton Mauve, *Lifting Potatoes*, water-colour drawing, 17 in. by 12 in., 500 gns.; and Josef Israels, *Enjoying His Pipe*, 16 in. by 20 in., 225 gns. It should be mentioned that Mr. Dowell's sale catalogue contained a number of capital illustrations of the principal pictures.

On March 13th Messrs. Christie dispersed the remaining works of the late David Farquharson, A.R.A., the more important of the pictures including *The Pilchard Season*, 31 in. by 60 in., exhibited at the Royal Academy, 1907, 82 gns.; *Summer in Holland*, 45 in. by 72 in., exhibited at the Royal Academy, 1898, 70 gns.; *Early Summer*, 48 in. by 72 in., 1904, 78 gns.; *Ardlui, Loch Lomond*, 48 in. by 72 in., exhibited at the Royal Academy, 1901, 140 gns.; and *Eventide*, 47 in. by 72 in., from the Royal Academy, 1906, 110 gns. The

sale of the following Saturday included a long series of drawings by Sam Palmer, which varied in price from 2 gns. to 24 gns. each.

The last sale of the month, March 27th, consisted of the choice collection of modern pictures of the late Abraham Farrar, of Leeds and Harrogate, of the late Richard Hobson, of Bromborough, Cheshire, and other properties. Mr. Farrar's pictures formed the chief feature of the day's sale, but many were sold at prices considerably below those originally paid. The more important included:—R. Ansdell, *The Rescue from the Coming Storm*, 30 in. by 54 in., exhibited at the Royal Academy, 1868, 110 gns.; Vicat Cole, *Pangbourne on the Thames*, 20 in. by 30 in., 1887, 135 gns.; T. S. Cooper, *Cattle: Evening*, cattle standing and lying down near a large pool of water, flat landscape, evening sky, 37 in. by 52 in., 1850, exhibited at the Old Masters, 1904, 285 gns.; H. W. B. Davis, *Springtime*, 31 in. by 60 in., exhibited at the Royal Academy, 1892, 150 gns., and *Evening Light*, 30 in. by 60 in., from the Royal Academy, 1878, 225 gns.; W. P. Frith and R. Ansdell, *The Gamekeeper's Daughter*, 35 in. by 27 in., 180 gns.; Peter Graham, *A Summer's Day in the Highlands*, 19 in. by 30 in., 1880, 200 gns.; J. F. Herring, sen., *The Interior of a Stable*, with a white horse, a goat, a dog, a cat, and ducks, 39 in. by 50 in., 1850, 180 gns.; J. C. Hook, *Stand Clear*, 14 in. by 27 in., exhibited at the Royal Academy, 1860, 135 gns.; J. MacWhirter, *A Highland Harvest*, 35 in. by 54 in., exhibited at the Royal Academy, 1883, 140 gns.; P. Nasmyth, *A Woody Road near Epping*, with a house on the left, peasant and donkey in the foreground, 17 in. by 23 in., 1812, 100 gns.; S. E. Waller, *Flown*, 38 in. by 56 in., 1882, 135 gns.; H. Woods, *A Venetian Chair-mender under the Loggia*, 31 in. by 18 in., exhibited at the Royal Academy, 1901, 115 gns. The works of continental artists included:—P. J. Clays, *Dutch Fishing Craft*, on panel, 21 in. by 16 in., 105 gns. Among Mr. Hobson's pictures were:—Sir A. W. Callcott, *View in Holland*, with peasant and white horse on a road by the side of a river, town in the distance, 26 in. by 37 in., 105 gns.; W. Collins, *Blackberry Gatherers*, on panel, 25 in. by 21 in., exhibited at the Royal Academy, 1814, 120 gns. (this realised 310 gns. at the Orme sale, 1895); J. Constable, *Hampstead Heath*, a sandy and wooded knoll on the right, on which are seen figures and cattle, with houses beyond, 18 in. by 25 in., exhibited at the Old Masters, 1895, 360 gns.; J. Holland, *The Piazzetta of St. Mark's, Venice*, looking across to the Santa Maria della Salute, on panel, 23 in. by 16 in., 1859, 170 gns.; Sir T. Lawrence, *Portrait of a Lady*, in red velvet dress trimmed with fur, 26 in. by 20 in., 240 gns.; E. B. Leighton, *The Foreign Bride*, 40 in. by 60 in., exhibited at the Royal Academy, 1882, 140 gns.; two by J. Linnell, sen., *Returning to the Homestead*, on panel, 16 in. by 25 in., 1829, 250 gns., and *A View in Sussex*, with a woodman and his family, 17 in. by 20 in., 1850, 320 gns. (these two realised 460 gns. and 520 gns. at the Fish and Huth sales in 1888 and 1895 respectively); W. Müller, *Carrying Hay*, showery weather, valley of

In the Sale Room

Gillingham in the distance, 24 in. by 35 in., 1843, 320 gns., and *A River Scene*, with a cottage, punt, and figures, 12 in. by 16 in., 170 gns.; and two by G. Romney, *Portrait of Mrs. Howard*, in pale blue dress trimmed with ermine, oval, 28 in. by 23 in., 200 gns., and *Portrait of Mrs. Meyrick*, in white dress and cap, blue sash, oval, 28 in. by 23 in., 100 gns. The other properties included the following pictures:—Erskine Nicol, *Donnybrook Fair*, 44 in. by 83 in., 1859, 380 gns. (this, sold by the order of the executors of the late John May Somerville, of Liverpool, realised 510 gns. at the Baird Sale in 1897); Peter Graham, *The Spate*, 19 in. by 29 in., 1872, 105 gns.; Birket Foster, *Crossing the Brook*, a view in Surrey, 39 in. by 60 in., exhibited at the Royal Academy, 1874, 120 gns.; and T. S. Cooper, *Approaching Storm, Canterbury Meadows*, two cows and six sheep in a stream, 29 in. by 42 in., 1865, 145 gns. Among the drawings were:—Birket Foster, *St. Andrews*, 23 in. by 33 in., 125 gns.; and J. M. Whistler, *Venice*, 5 in. by 9 in., pastel with an autograph note on the back, 80 gns.

WITH the exception of the Cockshut sale and the sale of miscellaneous properties on the 26th, the dispersals of furniture, china, and bric-a-brac were of an unusually dull character during the month of March. **Miscellaneous** In fact, seldom during the past decade has there been a season so devoid of sensation. On March 4th and 5th, for instance, when Messrs. Christie dispersed a large collection of decorative furniture and objects of art, only one lot—an Adam marble chimneypiece—attained the dignity of three figures, while the sales at the same rooms on the 11th, 12th, 18th, and 19th were of similar importance.

The Cockshut sale on the 23rd, which consisted of the choice collection of old Worcester, Chelsea, and Sèvres porcelain formed by Mr. J. Cheetham Cockshut,

of Great Missenden, Bucks, was, on the other hand, of considerable importance, and the prices realised made it evident that collectors are as keen as ever upon the acquisition of fine examples of the work of England's two most noted porcelain factories. Early in the sale, for instance, a Worcester tea service of forty pieces, marked with the Dresden crossed swords in blue, made £420; a large jug, 11½ in. high, went for £215 5s.; and a diamond-shaped dish, 15 in. wide, realised £131 5s. The *clou* of the collection, however, was a pair of large hexagonal vases and covers, with the familiar scale-pattern ground painted with birds, which, after some keen bidding, went for £945. A set of three vases and covers decorated in the Oriental taste made £493 10s., and a single vase realised £120 15s. Of the Sèvres porcelain, the chief item proved to be an *ecuelle*, cover and stand, from the Dickins collection, which went for £241 10s.

The sale on the 26th consisted of a large collection of porcelain, faience, miniatures, tapestry, and furniture, the property of the late Fabia, Lady Stanley of Alderley, Mr. Adrian E. Hope, and others.

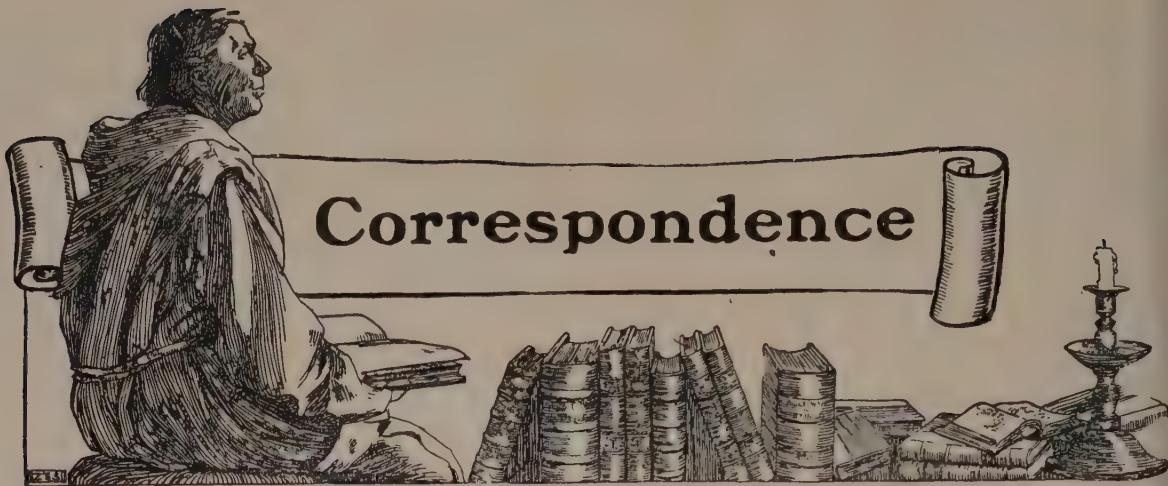
Miniatures formed the chief section of the first-named property, several of which made notable prices. One of Miss Maria Jones, by Cosway, made £420; another of the same lady, by Engleheart, went for £409 10s.; and an anonymous portrait by the same realised £341 5s.

The high price of £304 10s. was paid for a pair of old Worcester octagonal dishes; a set of three Kang-he vases made £1,207 10s.; and an old Dresden group of a harlequin and a lady realised £409 10s.

In the furniture a suite of Louis XVI. furniture of seven pieces covered with Beauvais tapestry went for £2,100, and a set of five Chippendale mahogany chairs realised £525.

At Messrs. Glendining's rooms during March, a Victoria Cross and B.S.A. Company's medal realised £45, and at Sotheby's an officer's gold medal for Chateauguay went for £128.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Books.—Prayer-Book, 1674.—A675 (Rochester).—The value of your Prayer-Book is about £1.

Blome's "Four Parts of the World," 1670.—A202 (Birmingham).—Of the eight items described in your list, the most valuable is the one named, which is worth about £2. The illustrated edition of *Don Quixote*, 1743, would not fetch more than 10s., and the small book of statutes 7s. 6d. With the exception of the *Martyrology* and the two odd volumes of *Collin's Peerage*, which are valueless, the others are worth about 5s. each.

Hume & Smollett's "History of England."—A718 (Weston-super-Mare).—There is no demand for out-of-date histories, and the thirteen volumes would not bring more than 5s.

Hogarth's "Analysis of Beauty," 1753.—A1,255 (Dublin).—So far as we can judge without seeing condition, the respective values of your three books are: Hogarth, 10s.; Fontaine's *Contes et Nouvelles*, 1772, £1; Catalogue of Angerstein Collection, £2.

"Martin Chuzzlewit," 1844.—A652 (York).—Yours is not the original edition, and at the most is worth about 7s. 6d.

Works of Molière and Racine.—A626 (Ivybridge).—The thirteen volumes are worth about £1. Your edition of Burns's poems is valued at 15s., and Fontaine's *Fables Choisies* at 10s. The first volume of *Punch* is worth about 5s., and Thomson's *Seasons*, 1774, not more than 2s. 6d.

Buffon's "Natural History," 1797.—A782 (Hinckley).—About 5s. only would be realised for the ten volumes of this work.

"Venationes Ferarum," etc.—A629 (Cambridge).—The values of the two books you describe are: (i.) about £1 10s.; and (ii.) about 10s.

The Sketch Book of Geoffrey Crayon, 1821.—A776 (Johannesburg).—If the sketch book is in the original boards, its value is about 15s.; but if it has been half bound, it is not worth more than 6s.

"Plays and Poems of Shakespeare," 15 vols., 1832.—A522 (Putney Heath).—The value of this work is about £1 10s.; but the remaining items in your list are of very little interest or value.

Pottery and Porcelain.—**Dresden Cup and Saucer.**—A816 (Norton-on-Tees).—The mark on your cup and saucer is the first used at the State factory at Meissen, and original pieces bearing it are so very rarely met with as to command a very big price. So many modern pieces, however, are marked similarly, that we must see your pieces before valuing them.

Vienna Ware.—A697 (Warsaw).—Our expert's replies to your various questions are as follows: (i.) Old Vienna ware has considerable value. (ii.) Many modern specimens are undated. (iii.) From 1784 to 1864 pieces were marked with the number of the year, but with the figure 1 omitted—thus 1784 would appear on a dated piece 784. The date of your specimens is probably, therefore, 1818. (iv.) If your two plates are genuine old ones, they would be worth about £25 each over here, so far as we can judge from your description.

Nantgarw.—A706 (Stratford).—The marking of Nantgarw china is the simple name NANT-GARW in small characters impressed in the ware, sometimes spelt as one word, sometimes as two, but without the hyphen (and the letters C W underneath, meaning china works). The name is occasionally painted in red in larger capitals, and sometimes it is placed in an oblong frame of a single line. The characteristics of Nantgarw paste are its translucency and its peculiar whiteness. As regards the decoration, many pieces were sold "white" from the factory, and afterwards decorated in London; and of those decorated at Nantgarw, the Billingsley rose is, of course, the most popular design. Other styles include flowers and birds, and some rather inartistic botanical designs.

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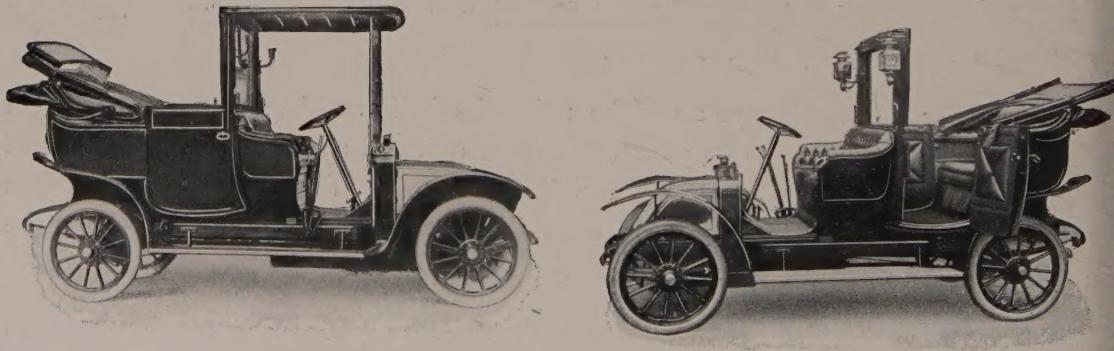
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